For Reference
Do Not Take
From the Library

Every person who maliciously cuts, defaces, breaks or injures any book, map, chart, picture, engraving, statue, coin, model, apparatus, or other work of literature, art, mechanics or object of curiosity, deposited in any public library, gallery, museum or collection is guilty of a misdemeanor.

Penal Code of California
1915, Section 623

BURLINGAME
PUBLIC LIBRARY
Burlingame, Cal.

JANUARY 1939

35 CENTS

MAR

NOT CUT, TEAR OR DEFACE
BOOKS OR MAGAZINES.

ARTS & DECORATION



BURLINGAME
PUBLIC LIBRARY
480 Primrose Road
Burlingame, Calif. 94010

ANOTHER ADVENTURE IN REMODELING

FRESH SCHEMES FOR INTERIOR DECORATION

MAGIC EFFECTS WITH MIRROR WALL

DETECTING SPURIOUS ANTIQUE



Historical Maps....

make the perfect decoration

Following an increasingly popular vogue for maps as a part of the decorative scheme of home, club and office, we have published four superb historical maps covering the states of New Jersey, New York, Pennsylvania, and Connecticut.

Beautifully printed in four colors on a heavy art paper and measuring eighteen by twenty-four inches, each one of these McBRIDE HISTORICAL MAPS makes an attractive decoration as well as an artistic and educational gift for both the adult and the child.

Historical Map of the State of New Jersey

Designed by Leon L. des Rosiers and printed in four colors. Principal cities and towns, rivers and lakes, the scenes of historical events, agricultural areas and other points of interest are shown in realistic detail. Surrounding the map is a decorative border picturing famous events in the history of New Jersey.

Historical Map of the State of New York

Designed by George Annand and printed in four colors. This colorful map of the "Empire State" follows the treatment of the map of New Jersey, but in addition to a decorative border the artist has incorporated vignettes of important places, events and personalities in his dramatic cartographic treatment.

Historical Map of the State of Pennsylvania

Designed by Lawton M. Patten and printed in four colors. Never has the "Quaker State's" historical heritage been presented more realistically than in this eventful map. In the lower right hand corner of the map Mr. Patten has incorporated a full color reproduction of "The Arms of the State of Pennsylvania".

Historical Map of the State of Connecticut

Designed by Leon L. des Rosiers and printed in four colors. Rarely has the past and present been blended more successfully than in this map of "The Nutmeg State".

Maps, packed in containers 75c each.



or sale at better depart-ent, gift, stationery and bookstores.

If your dealer cannot supply you, send your order direct to the publishers.

Robert M. McBride & Co.

116 E. 16th St. New York

Distinguished Books on Furnishing and Building



THE FURNITURE DESIGNS OF CHIPPENDALE, HEPPLEWHITE AND SHERATON

With introductions and biographical sketches by ARTHUR HAYDEN and CHARLES MESSER STOW

HERE in one large volume are reproduced the original design books, almost unknown today, of the greatest masters of English furniture whose influence in these modern times is still a living, vital one after a century and a half. The reader sees, as they came from the drawing boards of these Georgian craftsmen, the hundreds of sketches of furniture for every conceivable household use—book cases, library, writing, dining and dressing tables, chairs, settees, beds, hanging shelves, brackets, candlestands, wall-sconces, trays, fire-screens, clock cases and other pieces in great variety. *8" x 11", 300 pages, 460 reproductions in detail. Boxed.* *$4.50*

COLLECTING ANTIQUES FOR THE HOME

Edited by HENRY H. SAYLOR

WRITTEN by many qualified experts, this book provides the home-maker with an authentic, entertaining survey of the whole field of antiques. 416 pages with more than 150 beautifully detailed illustrations from photographs. $3.00

SMALL HOMES OF DISTINCTION

Edited by HORACE COON

WITHIN this book is the house you are looking for; here you will find several hundred pictures, floor plans, and descriptions of selected homes by the country's leading architects, ranging in price from $3200. up. Every type of house is shown, from the simple farmhouse of New England to the colorful Spanish of California and Florida. 10" x 14" Quarto. $3.75

DISTINGUISHED HOUSES OF MODERATE COST

Edited by RAYMOND T. B. HAND

ARE you going to build a house? If so, this is the book for you. Here are some of its attractive points: it describes and illustrates fifty homes of moderate cost, it includes floor plans and specifications, it contains 125 large photographs and it represents all types of houses and all types of construction. *Spiral bound, 10" x 14"* *$3.50*

INSIDE 100 HOMES

Edited by MARY FANTON ROBERTS

MODERN house-dwellers who want to make their homes more beautiful and livable will find this book an unfailing source of valuable suggestions, for it brings the reader into one hundred homes that are distinguished for their good taste and beauty. Interiors are illustrated from many angles, furniture is discussed in terms of environment—in short, it treats every aspect of decoration that can transform a home into a thing of beauty. *Illustrated, 10" x 14"* *$3.50*

from your bookseller, or

ROBERT M. McBRIDE & COMPANY

116 East 16th Street New York



ARTS & DECORATION

Volume XLIX January, 1939 Number 4

Mary Fanton Roberts, Editor
Heyworth Campbell, Art Editor

BOARD OF CONSULTING EDITORS

Harrie T. Lindeberg, Frank Lloyd Wright, Jonas Lie, Walter Hampden, Eva Le Gallienne, Lily Pons

CONTENTS

Cover: "Village en Neige" *by Maurice de Vlaminck* (Description on page 38)

Frontispiece: A Present-Day Picture of the Ancient Stone House in Old Lyme to Which Captain Griswold Brought his Bride in 1821 2

A Historic Landmark of Old Lyme: After Three Centuries The Griswold House Regains Its Early Character—*by Melvin Pratt Spalding* 3

Picasso's "Le Jardin de Paris" (Courtesy of the Perls Galleries) ... 7

Glackens: Forty Years' Achievement as a Painter of the American Scene is Presented in This Memorial Show Filling the Entire Whitney Museum of American Art—*by Mary Fanton Roberts* 8

Modern Ceramics in Gay Design: A Prize Selection from the Seventh National Ceramic Exhibition Which Later Goes to the San Francisco Fair 12

Antiques Made to Order: How the Commercial Imitator and Master Faker Deceive the Unwary—*by R. W. Symonds* 14

The Traditional and Modern Clasp Hands—*by Herbert Williams* .. 19

The Vanishing Art of Molding and Blowing Glass—*by W. W. Winkworth* 22

A New Scheme of Interior Decoration—Different Colors and Fabrics Used in the Treatment of the Walls of One Room—*by Frances Miller* 24

Hearst Treasures on the Block 26

A Complete Plan for Living in a Two-Room Apartment—*by Anne Landsman* 28

Glass Comes of Age: New Forms of Glass Give a Fresh Impetus to Modern Decoration—*by Carl Maas* 31

Light Conditioning Your Home: Modern Lighting From a Decorative and Scientific Point of View—*by Margaret Sharp Hill* 34

Antiques for the Home. Illustrated 37

Talking Shop. Illustrated 39

ARTS & DECORATION is published monthly, except July, by McBride, Andrews & Co., Inc., Robert M. McBride, President; Russell Hughes, Treasurer; E. C. Turner, Secretary. Publication office: 34 North Crystal Street, East Stroudsburg, Pa. Editorial and general offices: 116 East 16th Street, New York. Advertising offices: New York—116 East 16th Street; Chicago—520 North Michigan Avenue; Santa Barbara, Cal.—29 East De La Guerra; London, E.C.4, England—23 Fleet Street. Subscription price: One year, $3.00; two years, $5.00. For Canadian postage add 50c per year; for foreign postage add $1.00 per year. We are not responsible for unsolicited manuscripts or illustrations. Copyright 1939 by McBride, Andrews & Co., Inc.

To be Exclusive...

HAVE YOUR FABRICS

Woven To Your Color....

However, if dyeing is necessary care must be taken to weave fabrics with special silk and special texture . . . in order to have deep penetration of color and a satisfactory result.

●

Scalamandrè Silks, Inc.
598 MADISON AVE.
NEW YORK, N. Y.

Arts & Decoration is published monthly, except July, by McBride, Andrews & Co., Inc. Publication Office, 34 N. Crystal St., East Stroudsburg, Pa. Editorial and general offices, 116 East 16th St., New York, N. Y. Subscription is $3.00 a year, 35 cents a copy. For foreign postage add $1.00; for Canadian postage, 50 cents. Entered as second class matter at the post office at East Stroudsburg, Pa., under the act of March 3, 1879. Copyright 1939 by McBride, Andrews & Co., Inc.



ARTS & DECORATION JANUARY

A HISTORIC LANDMARK OF OLD LYME

After Three Centuries
The Griswold House Regains Its Early Character

By MELVIN PRATT SPALDING

THIS little stone house, built by Captain Augustus Henry Griswold, but commonly known as the Roger Griswold house, is a true and simple reflection of the social and economic condition of the era out of which it sprang. It represents an enduring architectural style because it candidly exhibits the spirit of the time in which it flourished. One feels an innate sense of satisfaction with that which is solidly built to endure. It is this quality which possibly strikes one above all others in seeing this little house with its solid, well-built stone walls. Its good proportions and simple, characterful details are a fine example of the early Connecticut architecture that was pure and virile. Its stone reminds one of the English types whence it came, because, contrary to Connecticut custom, stone and brick were used more than wood in England. This is probably what inspired Captain Griswold, upon his return with his English bride from Sussex, to build of stone.

A wood addition, since demolished, was attached to this house in 1823. A later addition, shown here, was built connecting this stone house in a rather unattractive way. This was found to be in fair repair and has only been repainted and redecorated. Some day it is to be hoped that an addition in the proper character with this fine little house will be added, the old gardens restored, and the whole have the delightful effect that it must have had soon after it was built.

A history in brief form of this old house is interesting; taken from "Old Houses of Connecticut," a book published from material collected by the committee on old houses of the Connecticut Society of the Colonial Dames of America, in 1923:

"Three sons of Governor Roger Griswold followed the sea, for at this time the seafaring life had great attraction for hardy, adventurous boys who grew up beside the water. . . . Governor Griswold's eldest son, Captain Augustus Henry Griswold, whose voyages extended practically all over the world, brought home with him, among other treasures, a pretty young English wife, Elizabeth Lansdell, of Boxhill, Sussex. After his return with his wife he built in 1821 a quaint and picturesque stone house on a hill in the Black Hall territory. It resembles an English house and might have been built in Sussex. Many fine trees, maples and elms, one of which has a spread of one hundred and twenty feet, cluster about it and there was another reminder of England in a beautiful garden, kept in order by an English gardener."

This stone house is supposed to be the site of the first Griswold house, the description from the above-mentioned book being enlightening and interesting:

"Where the 'Great River,' the beautiful Connecticut, flows into Long Island Sound is a large tract of land, opposite Saybrooke, on which Matthew Griswold made his permanent settlement. He was one of the three brothers, Edward, George and Matthew, who came from Warwickshire to this country in 1639. They were founders of Windsor, where Edward and George remained, becoming men of wealth and owning extensive lands with herds and flocks; but Matthew

A DETAIL of the Griswold house on a sunshiny fall morning.



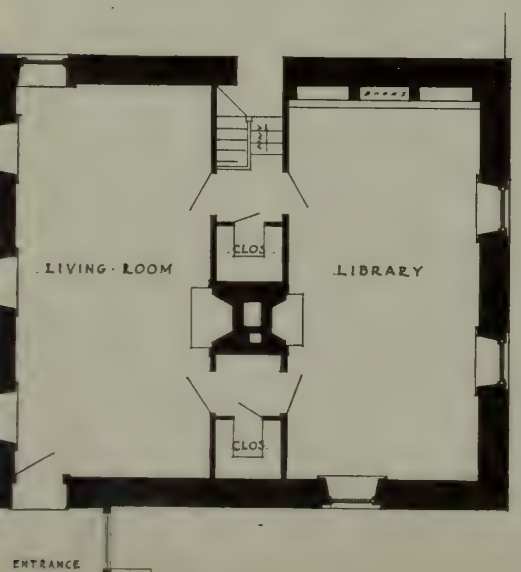
A PRESENT-day picture of the ancient stone house in Old Lyme to which Captain Griswold brought his bride in 1821. Below—The Griswold house about a century ago.

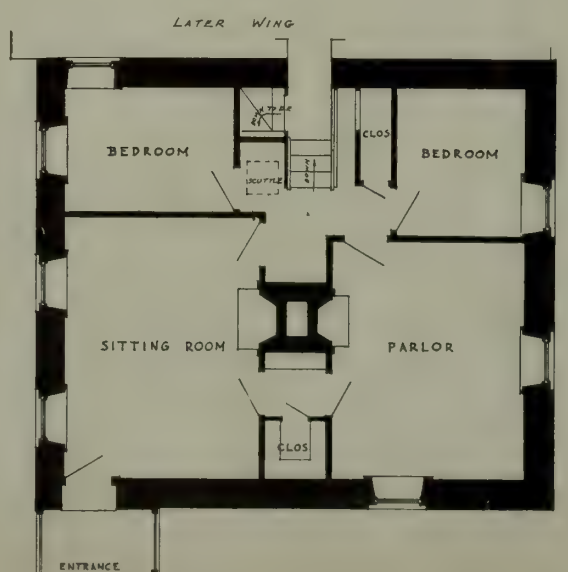


THE two pictures above show the austere library done in box paneling of the original period, with inset bookcases at one end and authentic early American furniture.

t on and lived in the old fort at brooke which was under the com- nd of George Fenwick. He was given rant of land on the east side of the nnecticut River where there was no lement, and he acquired still more barter and trade with the Indians. ıry Champion also had a grant of l there, reaching eastwardly nearly to Winthrop plantation, and these two men used to row across the river each morning and work upon their lands like true pioneers, clearing them off for farms. At night they returned to the fort, for Indians roamed all over that part of the country and no white man dared spend the night out unprotected. Negroes, it seems, did not excite the same jealousy and fear among the Indians and were apparently safe from harm. This may account for Matthew's placing a black man on his lands to live there and hold possession of them for him. It is said that the log hut or cabin in which this man lived was Black's Hole or Black's Hall, a somewhat improbable explanation of the origin of the name "Black Hall" which was given to this tract.

"This little cabin was the first building on the extensive tract of land held by the Griswold family on the east side of the river from 1646 to the present time, in what later became the township of Lyme. An old well of 1640, still remaining, marks the location of the house where Matthew Griswold and his wife, Anna Wolcott, lived. He was the first Commissioner and Justice of the Peace in Saybroke and had charge of Major





BURLINGAME
PUBLIC LIBRARY

R. W. Tebbs, Photographer

Fenwick's affairs after the latter's return to England."

The house formerly had two sitting rooms and two bedrooms on the ground floor. These I made into two rooms, living room and library, to act as part of the scheme of living for the entire structure, which includes the wood addition above referred to. The basement, with a large fireplace and bake oven, was used as the kitchen and dining room. Another very tiny fireplace is a curious feature of this room. An attic over the ground-floor rooms is now closed from below and reached from the wood wing.

One ground-floor room I paneled in box paneling of the original period, with bookcases at one end; the other room paneled on the fireplace side only, plastered on the other sides and papered



THE fireplace in the living room was restored after the old model. All the new woodwork throughout the house is hand-planed, an exact duplicate of the former construction.



CENTURY-OLD stairway leading to the cellar, which was also reconstructed and made useful after the modern fashion of cellars.

The chimney had to be rebuilt, e style of the original, of stone; the ireplaces restored as originally and the old hearths and mantels. No changes were made except re- l of walls and chimney as stated. rest, including a delightful en- e portico, was carefully restored. here were many skilled craftsmen g the New England colonists, whose training had been received in Eng- and generations of these men had d long apprenticeships. These artisans were highly specialized due to this. Migrating from various English counties, these groups brought customs and usages peculiar to these regions, later mixing these with local mannerisms peculiar to the section settled—a logical outcome of meeting new conditions. So here in the lower Connecticut River valley we find certain different architectural characteristics and details than we find in Maine, in Boston, or even in other parts of Connecticut. In restoring and renovating this house for Mr. William E. S. Griswold, the present owner, I endeavored to keep the original feeling and character of these details scrupulously throughout, both in restoration of original details and in making of new where necessary and, consequently, made careful studies of the particular craftsmanship employed here.

All new woodwork, paneling, moldings, and all details replacing the old, were hand planed and cut by hand either exactly to duplicate or to harmonize with the old work in character and texture. This had to be done in a most subtle manner so that no differentiation between the new and the old could be detected. Aside from the character of design, this finish is a most important thing in the restoration of old work, and in most cases it is not sufficiently studied out or well enough executed in even some of the most important restorations.

The Black Hall region of Old Lyme, at least that large portion comprising the Griswold lands, retains much the same atmosphere as in Colonial days—the old houses, old fences, barns, dirt roads, wonderful old trees—all are still there, thanks to the protection afforded by the Griswolds and the fact that the center of Lyme is up the river quite a bit. And this little stone house, probably the most charming of all these old houses, rests picturesquely at the foot of a beautiful knoll, with a background of magnificent old trees, its face towards the sea—an uninterrupted view of a mile across the Black Hall meadows—all just as it was over a hundred years ago.

And what a nostalgic charm these old Connecticut houses retain when the owners are willing to hold to the original design and to supplement only with materials and textures and colors that are in harmony. It is fortunate for New England that the craze for its little houses did not begin at a time when reconstructing a tumbledown building meant changing it into some artificial design of English and American country homes. The purpose today is to keep these old houses complete in form and tone, and to rescue fine old furniture from attics and cellars.

Picasso

"LE JARDIN de PARIS"



Courtesy The Perls Galleries

PICASSO with his turbulent Spanish soul has gone madly into art with the same impetuosity that had he been a bull fighter he would have put into the waving of his toreador cape and the throwing of those dreadful banderillas. Every phase of life has interested him, especially the haggard and the tortured phases, the people who were drinking absinthe and the musicians starving as they played their guitars in the side streets. He wanted to fling himself through all the different art expressions from Parnassus to the gutter. And then at length he withdrew into an abstract state of mind and, as has been wisely said, "tore life to pieces and put it together again askew." His sketches of the Paris ballet dancers have only been equalled by Degas, just as his people of the streets interest one as do the creatures of Daumier and Toulouse-Lautrec. He wanted to know all and see all and do all for his canvas; then suddenly the light of his interest seemed dimmed and his later work has found a less interested if more bewildered audience. His technique and emotion have remained invariably Spanish.



THE last photograph of William J. Glackens, made a few weeks prior to his death in May, 1938.

GLACKENS

Forty Years' Achievement as a Painter of the American Scene is Presented in a Memorial Show Filling the Entire Whitney Museum

By MARY FANTON ROBERTS

FIRST met Glackens in 1906 at the e when Macbeth was holding an exition called "The Eight." I went to studio, No. 3 Washington Square, to over the work of this first group wing of men who have since attained rank of great artists, not only of their eration but increasingly in the world ay. They have been characterized as neers of the Realist movement in erica.

Glackens, I found a serene person, y in speech as in art, neither conusly kind or critical, but wise; a man ing and finding new channels for art; an honest observer of the eternal ndane spectacle. In appearance in se days Glackens, though not a large , suggested something of magnifice. His head reminded you of the t Shelley. His mouth was humorous his eyes looked past you even when was talking of a canvas or a mountain . The last time I saw Willy Glackens on his birthday in the Spring of 3, when Mrs. Glackens was giving a birthday party and he came back n one of his all-day tramps in the napo Hills. He had a brilliant scarf nd his throat and the mountain ds had whipped a splendid color into cheeks. His eyes shone with pleasure e saw this group of old friends. He d for a moment—not speaking—but ating happiness and patting the head is favorite French poodle "Imp." glimpse of him down from the y hilltop was extraordinarily like man I talked to thirty-two years ago.

A few days after my first visit to his studio I was invited by Mrs. Glackens to come to her wedding anniversary. I went with a little bunch of Parma violets, and a lifetime friendship began. You hardly knew if Willy counted you as one of his group of real friends except by the curious warmth of his welcoming tone and the look in his eyes as he handed you the first cocktail. In contrast to the remote poetical Glackens there was the generous gourmet who knew the best in wines and liquors, the perfect bird and how to carve it, and there was the detached painter alone in his studio, with the world and its manifold agonies and joys shut far away. He was not without profound sympathy but he entered a different world when he closed the door of his studio and began to paint.

As a young man he was a great illustrator, the foremost of his time. His drawings were not of the individual, the hero and the heroine, or the pampered dramatic scene at home or abroad. He never encroached upon Mr. Gibson's popularity. "He saw life steadily and saw it whole." His illustrations had insight and understanding and when they told you the story of a New York street crowd you knew why the women were

Photos by Damora



"ARMENIAN GIRL," a famous painting by William J. Glackens, from his collection in the Barnes Foundation in Merion, Pa.

A CORNER of the Glackens's home in the old Federal house in New York. The nude on the wall is one of his best known paintings.

weary and the men tragic, the young girls curious, insolent, unsatisfied, the children merry in the sunlight, unquenchable joy in their faces.

Glackens worked in Philadelphia with Henri and Luks and Sloan and Shinn. In Paris, later, Henri and Glackens were again comrades. They painted the Paris streets and gardens—roamed out in the suburbs and warmed their spirits in the museums of the great Frenchmen where they found Daumier and Renoir—lasting impressions and lasting influences. Sometimes at twilight they would take the little train out to the ancient town of Grez sur Loire. Finding a rowboat they would drift down the quiet river under the Gothic bridge, watching the lovely gardens that dipped to the waters edge, past old houses with glimpses of narrow streets where the swallows never ceased their weaving flights.

Only a few years ago Glackens did from memory some nostalgic scenes of this river Loire. Only he peopled the little boats with young figures in gay colors, duplicating the flower gardens along the river shore. To Glackens these were merely opportunities to present scenes of transcendent colors. The people in the boats had little importance except as they contributed to the beauty that he sought. Here, as in the East Side streets, he expressed his belief that there should be a supreme harmony arching over all of life if one could see beyond the broken, discordant details.

It seemed to me that Glackens never consciously saught inspiration for his art but when he saw bathers on wide, shining beaches in Long Island or children coasting on the little hills in Central Park, or a group of workers sad and gay, or the people dining at old Mouquins, or his charming little daughter in a Chinese costume, he knew he had found the things he wanted to paint.

Here in America, Glackens painted in Nova Scotia, Maine, New England, Gloucester, Long Island. He never joined the group of his confreres in the Southwest. Apparently he was never deliberately seeking a scene or a group to be painted, but watched the panorama



A TILE fireplace in the dining room of the Glackens's New York home, with three of his paintings on the wall. In fact groups of his finest paintings were always to be found in his home.

life with eager, discriminating eyes. e might, of course, have caught a new ea for a spectacular canvas from one the Indian dances in New Mexico, it I fancy he might have found it little too selfconscious for his outlook on life. Undoubtedly Glackens preferred painting the more sophisticated life at naive moments rather than the primitive world making a brave effort at sophistication. Glackens never preached a sermon through the medium of his art. He was never a propagandist. His interest was in the spectacle of life as it swarmed past his vision, not what young soap-box orators burned to make it, or what the Hudson River school once fancied it might be. He had no

heart for controversy. One felt that he wanted freedom and liberty for himself and for the whole world—for the Loyalist in Spain, the Jew in the streets of Germany, the boy orator in Hyde Park and the weary sailor in the Marseilles harbor. I think he would have kept the photographer away from all the picturesque spots in New Mexico and left those gentle souls, the Indians, to live in their own mesas in their own way, and pray on the roof tops at twilight to their own Gods.

Glackens could *(Continued on page 38)*



"FAMILY GROUP" painted about 1911. One of Glackens's strongest group paintings, usually to be seen hanging over the couch in the living room.

A QUEEN ANNE love seat in the drawing room. A richly inlaid Queen Anne chair by the window and deep crimson curtains. The chandelier is old New England Waterford glass, and the candelabra showing on the mantel is one of a pair over one hundred years old that belonged to Mr. Glackens's father.





MODERN CERAMICS IN GAY DESIGN

A Prize Selection from the Seventh National Ceramic Exhibition which later goes to the San Francisco Fair.

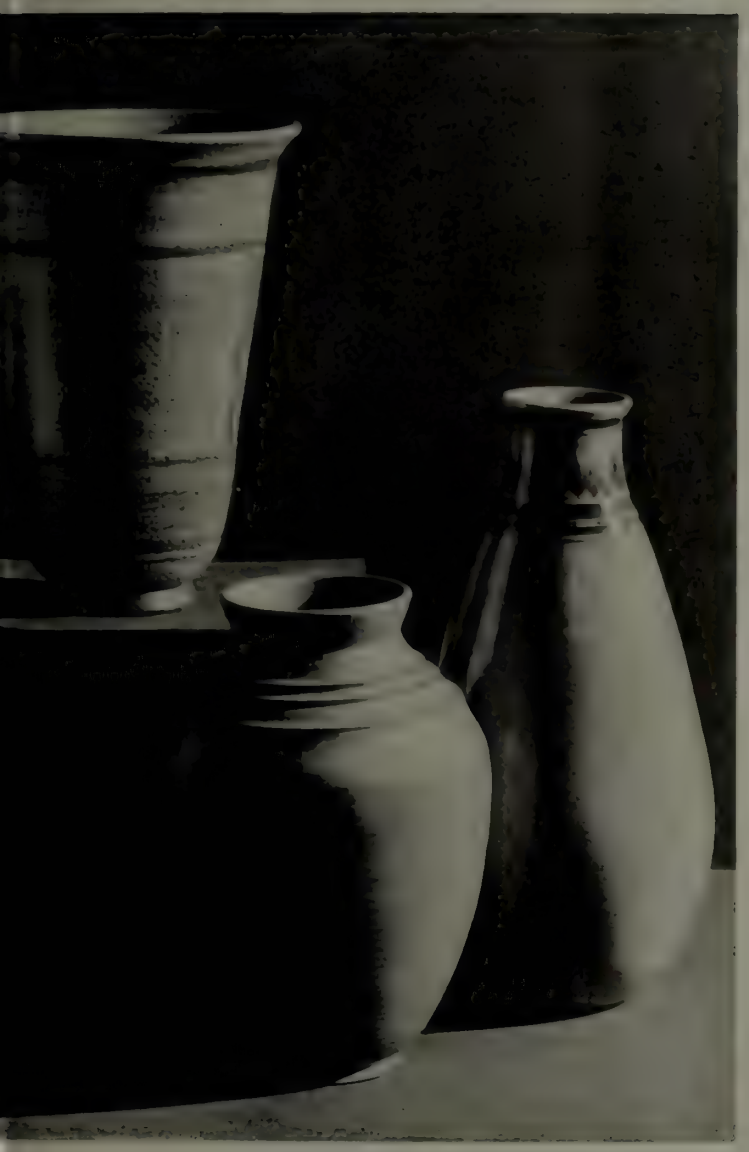


ONE of a group of five enamels to win First Prize given by the Ferro Enamel Corporation. This plaque was designed by H. Edward Winter.

SOME humorous ceramic figures in the recent Syracuse Exhibition by Thelma Frazier, a prize winner.

"EUROPA," ceramic sculpture by Waylande Gregory, shown in the Exhibition at the Syracuse Museum of Fine Arts.



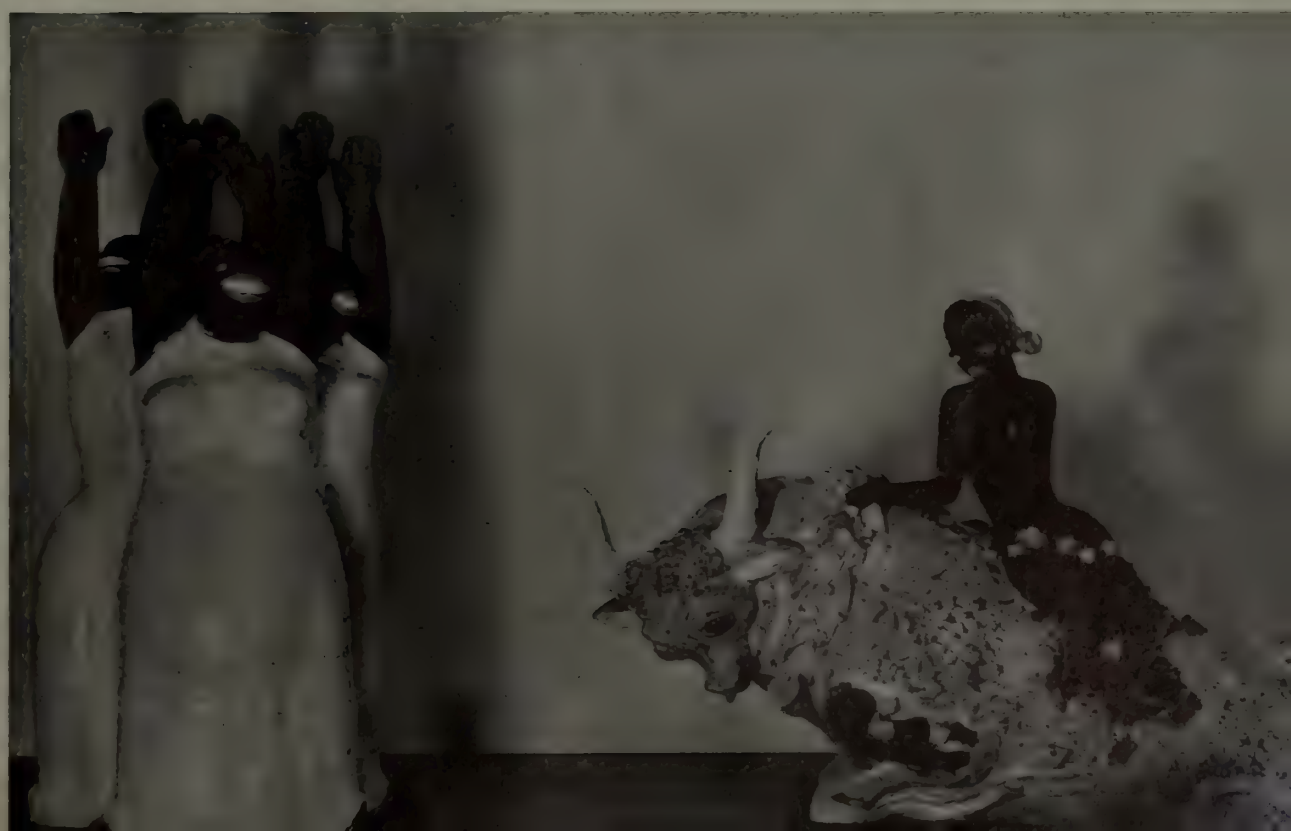


WILLIAM M. MILLIKEN, who is Chairman of the Jury for the Ceramic Exhibition, has issued a statement about his exposition which seems of special interest. He says, "The Museum's sponsorship of ceramics as a Fine Art and its annual Ceramic Exhibition have given the American potter and ceramic sculptor an exhibition national in its scope. It has won for them in these exhibitions and in circulating exhibitions selected from these annual showings an ever increasing public. It is particularly significant that this year a group of about 100 pieces from the present exhibition has been chosen to represent American ceramic art at the Golden Gate International Exposition in 1939.

"Perhaps it is this very substantial recognition which has played a part in the outstanding quality of the pieces submitted to the Jury and which makes the level of quality in the current exhibition by far the highest in the seven national exhibitions so far held."

EDGAR LITTLEFIELD, one of the prize winners for pottery, presents this group at the recent Exhibition.

FANTASTIC pieces of ceramic sculpture awarded a prize to Viktor Schreckengost by the Hanovia Chemical Company.





Y rate specimen of a Charles II chair. A modern imitation is the right.

ANTIQUES MADE TO ORDER

How the Commercial Imitator and Master Faker Deceive the Unwary

By R. W. SYMONDS

EDITOR'S NOTE:—The reading of this article carefully would be a conclusive proof that antique buying cannot be done casually and successfully. Of course there are some fake pieces that are obviously bad but apparently a great deal of ingenuity is being spent in making forged pieces extremely good, using old woods and old metal, etc. The one solution to this problem seems to be to consult recognized authorities on antiques and so far as possible to purchase through them. And bear in mind that it is better to buy carefully authenticated reproductions from the finer furniture manufacturers than spurious antiques.



THIS copy of the Charles II armchair, illustrated at the left, is easily recognized as a modern imitation. The mechanical feeling of the carving and the ungraceful curve of the arms and their uprights are noticeable features when compared with the original.

VERYTHING that has value as a rk of art has been reproduced by the itator for the purposes of deception. e exception is difficult, if not im- sible, to find. Pictures, engravings, niatures, china, bronzes, and ivories, se have all received the attention of copyist. And in the making of faked niture lies one of his most lucrative ds of operation, and this by reason the constant and popular demand for furniture, the high prices that are ng asked and obtained for genuine ces, and the fact that the craft of niture faking need not be above a diocre standard in order to deceive average purchaser.

Wood is a tractable medium for the ulation of age and wear. But, like other forgeries, it is not possible to ain an imitation of the real thing iciently exact to deceive the experi- ed and informed eye. Knowledge always defeat the imitator, however lfully he carries out his deceptions.

Yet the amateur, to whom a little knowledge is an expensive thing, is always prone to underestimate the forger's ability, and can be, in consequence, easily victimized.

The imitator knows the extent of the amateur's understanding; and he will shatter his suspicions by subtly suggested proofs of age. Such proofs take the form of old newspapers pasted in drawers, ink stains, wormholes, the signs of old repairs, disfiguring breakages, and worn-



AN extremely clever copy of an antique double chair-back walnut settee. This modern piece is purported to be of the George I period and has a Victorian needlework cover, a broken splat and defective veneer.



A FAKE couch which is claimed to be of the George I period. The deformed arms with the mask heads are an imaginative touch by the faker as no period example is extant of such debased design.



THERE is no antique wood at all in this faked middle eighteenth-century, mahogany tripod table. The base has been carefully carved by the maker from a design found on an antique.

out upholstery. To the expert such superficial proofs are counteracted by the hundred and one evidences of the imitator's work—eloquent things which the inexperienced will inevitably pass by.

Forgeries in furniture may be divided into several categories:

(1) Pieces of entirely new construction.

(2) Genuine pieces which have been converted into more elaborate and valuable examples by the addition of carved ornament, inlaid marquetry, lacquering or painting.

(3) Forgeries made up partly of genuine old pieces, with additions or restorations carried out in either old or new material.

Before describing at length these various categories it would be as well to mention that there are two distinct types of furniture fakers; the one, who, for want of a better designation, may be termed the commercial imitator; the other, the expert or master faker. The former makes his deceptions on a large scale, and nearly all his pieces come under the first category. To the collector and dealer who possess even a rudimentary discernment such imitations are easily recognisable. And yet the commercial imitator finds a ready market for his wares, owing to the gullibility and ignorance of that section of the public which likes to indulge its taste for the antique without first acquiring so much as a superficial knowledge of the characteristics of a genuine piece.

This type of imitator does not, in many cases, even follow the design of an old piece; he will "improve" and adapt, so as to make his imitations appear more attractive or saleable in the eyes of a customer. He will make pieces of small dimensions to suit the rooms of the present day apartment, and he will also make things that never existed in the period to which they purport to belong.

At the present time, William and Mary, and Queen Anne walnut furniture are the most sought after; and in consequence the commercial imitator confines his efforts to walnut china cabinets, small bureaux and writing tables, and also commits the solecism of making a Queen Anne cheval glass, the earliest known genuine example of which was made in the latter part of the reign of George II. This type of spurious furniture, although supposed to represent



THE faker has damaged the brackets on this spurious Adam table to suggest age.

re and fine examples, is invariably dly made, displaying no quality in ther workmanship or material. This especially noticeable in the dove- iling of the drawers, which are badly ting and of rough finish. In genuine amples such constructional details dis- ay good quality workmanship, except the coarser furniture of country make. o lower the cost of his furniture the mmercial faker expends very little me on the unseen portions of it. In is respect he relies upon the ignorance his customers, who mistake inferior uality for a sign of age.

In faking any article of furniture the ost difficult parts to reproduce are ose which are unpolished. The back d underside of the seat rails of a chair couch, the inside of the carcass of a ece with drawers, the drawer linings, e backs of the drawer fronts and both des of the back will be left unpolished, d if the bit is old the surface of the ood of these parts will have gradually atured by exposure to the air and ve been darkened by dust. The re- oduction of such a surface on newly t wood is impossible by artificial eans, since staining the surface only rkens it in an unnatural manner, and ves it what is known to the trade as a oggy" appearance. A safer method is, er the piece has been made, to place in a fuming chamber where the fresh ood comes into contact with the fumes ammonia and other chemicals. The



THE seat rail is damaged and the upholstery defective in this fake George II mahogany settle. No genuine example of such an elaborate and bad design has survived to this time.

effect of this process is to darken the surface of the wood; but this darkening only penetrates just below the outer skin, so that if the wood should be notched by a knife it will disclose the light surface of new wood underneath. If old deal or pine were to be cut in the same manner this would not occur, since the mellowing processes of time would have darkened the timber throughout. Sometimes, in order to overcome the difficulty of obtaining a matured surface on unpolished wood, the imitator will use old material which he can get from derelict pieces of furniture, fitments, etc.

This, however, is not so often done by the commercial imitator, as he makes and sells his productions on a large scale, and the use of old wood of this description, being difficult to obtain, adds considerably to the cost of manufacture. He usually gives the interior of the drawers and the most noticeable parts of the carcases of his pieces a dirty or foggy appearance; for it is far easier and cheaper to do this than to imitate the mellow and clean appearance that age alone is capable of bestowing. The inside of a genuine drawer will be much darker than the underneath, as dust will collect in the drawer and gradually darken the wood. On the underside of a drawer bottom this will not occur, and in many drawers there will be a distinct difference in tone, the underside being much lighter and cleaner than the interior. This rather subtle point, though well known by the imitator, will not be copied by him, as it would add too much to his costs.

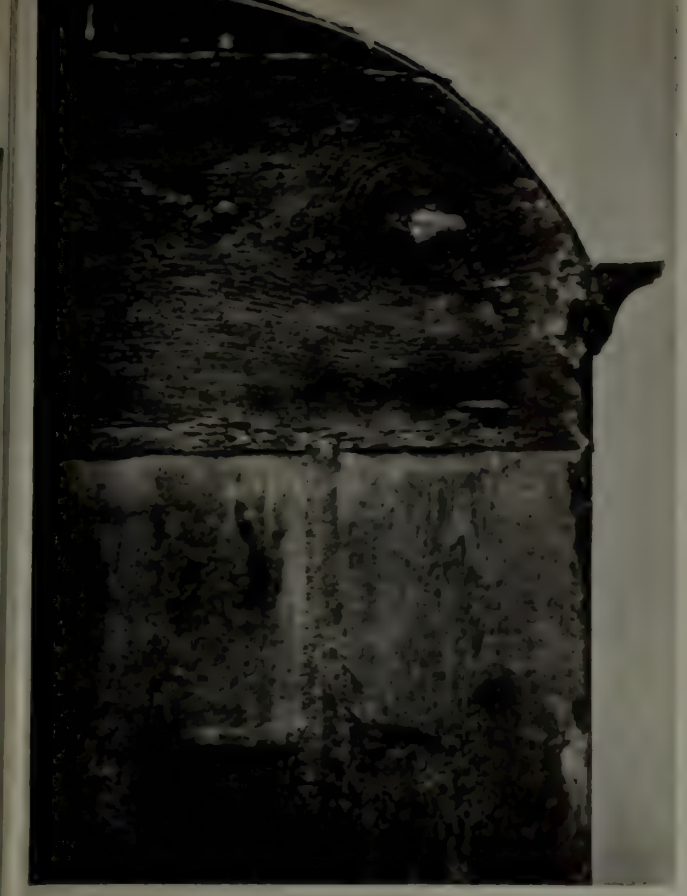
The faker, when making a piece such as a walnut china cabinet, which is one of the most saleable pieces he reproduces, will, in order to overcome the difficulty of faking the interior of the cabinet (which in the few examples that have survived are invariably left

THIS spurious Queen Anne walnut chair, made about 1908, is a very clever example of the work of a master faker.



INSIDE of a drawer of the table shown on the opposite page. The faker has stained and soiled the wood to give it an appearance of age, but has only achieved a false "foggy" appearance.





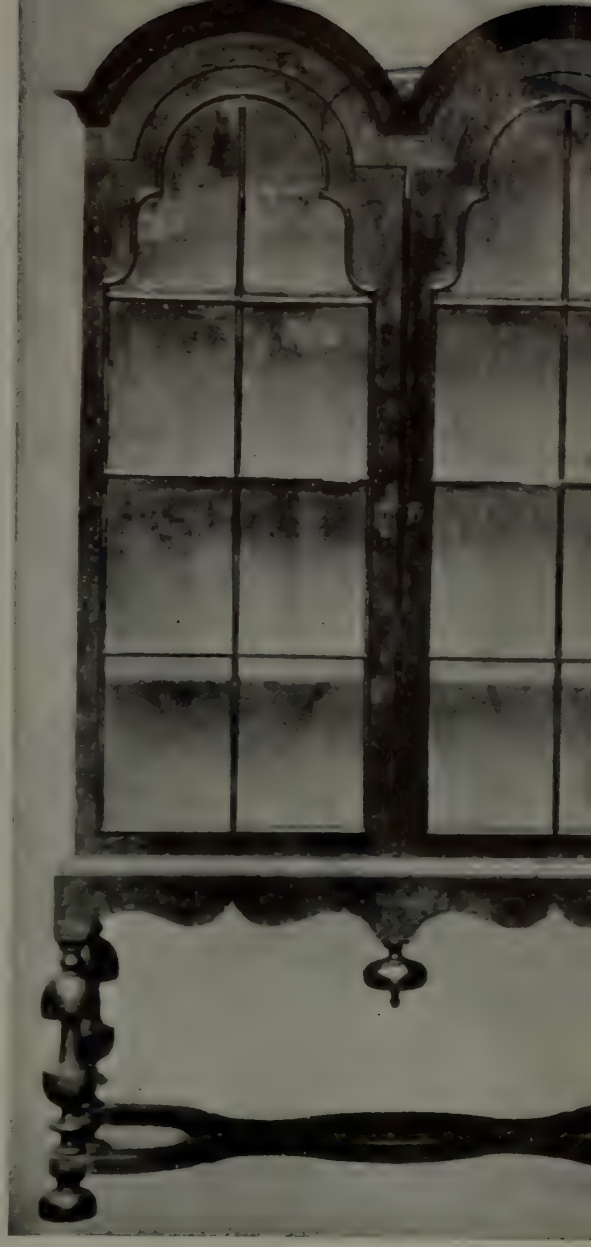
A PORTION of the back of the china cabinet shown at the right. Old wood has been used in making this imitation.

unpolished), treat the interior with paint, generally of a duck-egg green or light blue. It is comparatively easy to give a painted surface an appearance of age by heavily varnishing it, and cracking it by artificial means. Any English piece of furniture with a painted interior should be looked upon with the gravest suspicion, as it was not the custom of eighteenth century cabinet-makers in England to treat their furniture in this way, although a number of old Dutch cabinets, especially corner cupboards, can be found with original painted interiors.

The imitation of the polished parts and outer surfaces of any given bit of furniture, especially in oak or walnut, can be much more easily carried out. New walnut has, nevertheless, to be bleached by chemical means in order to obtain the right color, and it is then treated with polish so as to reproduce the patinated surface of the old piece. Dirtied wax is then introduced into the interstices of carving, in order to simulate the darkening of such portions by the accumulation of dust. Moldings and turned members are treated in the same manner.

This artificial reproduction of patina on walnut will often appear to the uninitiated to be very convincing; but when placed in contact with the genuine example the dead and lifeless appearance of the imitation can easily be recognised. One noticeable difference is that on the genuine piece the figure and grain of the walnut will be clear and outstanding, whereas in the faked piece it will be obscured by heavy polish and stain.

One point of interest concerning this type of reproduction is that, although it is supposed to represent the rarest and most sought example of walnut furniture, it is seldom sold at its real market value. The price asked for it shows a profit of three to four hundred per cent on the actual cost; and usually it is a middleman who disposes of it under the fraudulent description of "antique,"



AN imitation of a walnut, china cabinet purporting to be of the William and Mary period. The interior of the cabinet has been treated with paint.

and not the manufacturer. Such a piece is described as old, but should the would-be purchaser ask "How old," the seller will try to evade any direct answer, and will explain that it is sixty or a hundred years old, or that it has been done up or restored, and that this is the reason for the moderate price. The seller will invariably avoid giving a guarantee that it is "a genuine period piece." If he described it as frankly modern he would find very little chance of selling it. But upon its being described to him as old the prospective buyer is naturally interested, and looks upon it as an antique; and as the price quoted is very much lower than that which the real period piece would command, he naturally regards it as a bargain. This is especially so when it is sold to him by a clever salesman, who more often than not, weaves a fairy tale as to how it once belonged to an old family.

In detecting the work of the expert or master faker one is confronted by much greater skill and intricacy. He, unlike the commercial faker, makes his pieces in secret, and does his best to deceive both the collector and the honest

THE top of this spurious William and Mary table is genuine and the table was made to fit it. The color of the walnut in this example is exceptionally good.



r. When he sells a piece he obtains its real market value as a genuine ue. He seldom makes pieces of new uction, as he knows the difficulty ing an entire piece sufficiently well ceive. One of his favorite methods sposing of his furniture is through uction room, since, once it is sold ction, he is unlikely to hear of it . His forgeries come under cate- s two and three, but especially two. ould occupy more than available to describe fully the various meth- by which he makes his bits, espe- as he has no set rule, and every varies according to circumstances. s pieces cost him considerably more those of the commercial imitator, e expends the same amount of le and care on the interior as the ior. For the unpolished portions ill use, wherever possible, old ma- , preserving the surfaces matured oned by age. For this purpose he lways have a stock of derelict pieces rniture, which he will cut up and ke whenever occasion arises. He iscovered that the bed rails of four- bedsteads, which were made of , are especially useful in making seat rails of his spurious chairs, es and stools. Old locks and hand- screws will be carefully preserved m for re-use. In making oak fur- e he will use old beams and floor s. For mahogany furniture he will in the market for Victorian din- ables with their inch thick tops of quality Spanish mahogany. When faking walnut, the principal parts ich are usually veneered, he will imes use veneer that has been re- d from an old piece, of small com- al value, being beyond repair or ation, and will re-lay it on the e of one of his own creations. He a great deal more pains in polish- is pieces than the commercial imi- He knows that he has to deceive nowledgeable collector, who would tly suspect any piece whose sur- s of a muddy color. He therefore t reproducing the clear appearance genuine walnut, and by constant iment he has managed to produce remarkably close imitations. He hat by first varnishing the walnut, fterwards polishing on top of the h, he is able to obtain a very exact both in appearance and color, of enuine patina of old wood. He very well that cleanness, not dirt, chief characteristic of the real

The master faker is constantly on the lookout for pieces that he can buy cheaply, pieces which are incomplete, and which thus lend themselves to reconstruction. The pedestal writing table is an article of furniture which today commands high prices from collectors, and owing to the fact that this type of table was not made in large quantities in the eighteenth century very few of them are to be found today. One of the faker's favorite deceits therefore is to convert a nineteenth century writing table into one supposedly of the Chippendale period. He alters the section of the moldings of the top and plinth, and the panel moldings of the cupboard doors, sometimes applying carving to them in high relief. When he comes across a plain, genuine eighteenth-century writing table he will carve the top and plinth moldings, thus increasing its value from $725 to $4,850. In both cases the carcass, drawer linings and unpolished parts will have the matured surface of age, thus involving little or no expenditure.

To show how dangerous this "carved up furniture" can be both to the collector and the dealer it is worth noting the case of a prominent collector who saw in the window of a dealer's shop a cabriole leg, marble-topped side table. The legs and moldings were ornamented with carving, and the piece appeared in every way to be a very excellent example. The collector could not get it out of his mind that the table was familiar to him; and upon looking through some photographs he had had taken of his furniture he discovered one of a table which he had sold a number of years previously, exactly similar but without any carving. On comparing the photograph with the table in the dealer's shop he found that the edge of the marble top had peculiar markings which were identical. What had happened was that the table had been sold by auction, and had been bought by a faker who had carved it up. It had passed through several hands until it had been purchased by the dealer in whose shop it was discovered. In artificial light it was impossible to detect; but in the strong light of day there could be perceived a distinct variation in color between the carved and the original parts. The former had a reddish tint whereas the latter was a nut-brown. And it is worthy of mention here that when the surface of mahogany is freshly cut it is red, and the nut-brown color is the result of age and exposure. The increase in value which the carving lent to this table was at least $700.

A further deceit practised by the master faker is the purchase of cabinets, or any pieces that were originally supported by a stand, but from which the stands are missing. A cabinet alone is not worth much money, and, what is more, it is difficult to sell. In the case of a walnut cabinet he may make a stand out of a walnut table, sometimes an American one, since English ones are more expensive to buy, and the American examples are more easily found. He will choose a table larger than the cabinet, and, by reducing the size of the stretchers and the frieze, merely make anew the top molding which surrounds the base of the cabinet. Here is another instance of very little new material being required.

A piece of walnut furniture which has received a great deal of attention from the faker, owing to the high price which it realizes today, is the narrow walnut bureau-bookcase. Here his deceit usually consists of buying a narrow period bureau without the upper part, which he will make from old material and veneer with either old or new veneer. Sometimes he will use an old mirror plate in the single door of the upper part, retaining the narrow gilt or walnut molding of the mirror frame, in order to make his piece more convincing. But this class of fake is much easier to recognise, as there is far more newly constructed material used in it.

The spurious pieces of the master faker have crept into some of the best collections of furniture, and also into the stocks of the most reliable dealers. Sometimes such examples have been so cleverly made that the most keen and critical eye, aided by a considerable amount of knowledge of the craftsmanship of the eighteenth-century cabinetmaker, is required for their detection.

It may be asserted that a knowledge of eighteenth-century craftsmanship is essential to the detection of fraud. When, for instance, the faker converts a Victorian piece into a Chippendale one, he does not alter the form of construction characteristic of the later period; although in the two periods, dovetails, the methods of making drawers, the framing of the door panels, the carcass woods, the locks and all details were entirely different. To the person who knows these differences, the period to which a piece belongs is definite and indisputable.

ONE of Frank Forster's famous Provincial houses.

THE TRADITIONAL AND MODERN CLASP HANDS

Today's Conveniences with Ancient French Beauty

By HERBERT WILLIAMS

OFTEN obscured by the controversy which rages over Modernistic vs. Traditional architecture is the fact that many of the advantages claimed for Modernistic can be achieved as well—and in many instances better—in skillfully handled free adaptations of the conventional styles. Confronted with the loudly-touted advantages of the so-called Functional plan, most of us are inclined to the tacit assumption that these are things which can be had only with wildly Cubistic exteriors. We ignore the evidence that functional planning is as old as architecture itself, that what the Modernists are talking about is not a distinction between styles, but merely the thing which has always differentiated good architecture from bad.

Use of the functional plan is by no means limited to a single style. If people were complaining that they could not fit the kind of a house they wanted to live in into the adapted shell of their favorite housetype, the arguments of the typical Modernist would make a good

A DETAIL of the Provincial house built a Lakeville, Conn.



of sense, but the fact is, of course, they are not. What is actually going s an attempt to high-pressure the e builder into accepting a type of se which the average person appar- does not want.

n unfortunate aspect of this situ- is that the good Traditional archi- —perhaps because they are so busy gning houses—are not so articulate heir Modernistic critics. Or, at any their remarks are not so often ted and do not receive such wide ulation. Their real defense, how- , lies not so much in what they say hat they do.

this admirable respect, the house vn on this and the following pages, k J. Forster, Architect, somewhat mbles the much-mentioned wolf in p's clothing. Here is a design which preserves all the inherent dignity and charm of the Provincial, consistently, outside and in, and yet is organized in a fashion perfectly adapted to modern living. It has that great discovery of the past few years, the multi-purpose ground floor bedrooms, equally adapted to use as a study, guest room, cloak and powder room for parties, or sick room when some member of the family requires hourly attention. It has the up-to-date attached garage, frankly located on the front of the house. All of the ground floor rooms have two opposite exposures and through ventilation. Opening directly off both dining and living rooms are large open porches. Best of all, the plan surrounds a twenty-seven by fifty-seven foot flagstone terrace, with pool, at the back of the house for maximum privacy. Few Modernistic houses boast half so many desirable features, none could better solve the problems presented by modern life.

A response to the owner's demand for optimum facilities for outdoor living, the house adapts itself perfectly to its terraced site overlooking the gently rolling hills of southwestern Connecticut. The back of the house, where most of the principal rooms are located, commands a view of a small artificial lake across a wide sweep of lawn, easily accessible from the terrace. This harmony between house and site has been further enhanced by a delightfully informal

THE living-room in the Lakeville house is constructed with old-time oak trim, linen-fold panels, plank floors and unpainted natural plaster. The windows here, as throughout the house, are metal casement with leaded lights.





landscape treatment, ideally suited to the architectural style employed. And in this setting its simple whitewashed brick—relieved by a cleverly handled dental and corbel treatment at the eaves, accented with unusual cupped pan-tile painted to match, and its roof of clay shingle tile—a blend of reds, Burgundies, and weathering greens, with rounded valleys, has an air of having always belonged.

Inside the house, natural oak trim, linen-fold panels, plank floors, and unpainted natural plaster walls carry out the effect suggested by the exterior. Windows throughout are metal casements with leaded lights, lighting fixtures wrought-iron. The ceiling of the two-storied living room is oak, with hand-hewn king-pin trusses to support the roof. And one cannot help but be impressed by the way the furnishings pick up the note established by the design where the architect left off, and carry it through to a perfectly balanced whole.

Besides the fifteen by thirty-seven foot living room and a large dining room suitable for entertaining, the first floor of the house provides the ground floor guest room already mentioned, *(Continued on page 38)*



THE dining room in the Provincial house furnished with original models of old French pieces.

THE front façade of the Connecticut house, showing the roof with overhanging eaves, the rustic stone terrace and the dovecote across the terrace, as one would expect to find them in any old Provincial house.



A VARIETY of shapes found in early Irish and English molded and blown glass. These pieces are from 1780 to 1810.

THE VANISHING ART OF MOLDING AND BLOWING GLASS

By W. W. WINKWORTH

shop in Red Lion Square, London. His designs were good because he made them while watching the workmen in a glass-house. But it was a short-lived revival of good taste. Nowadays, the workmen lack even the purely manual adroitness necessary to arrange a neat double row of bubbles in a stem, let alone the turning of the bases into rings and the inclusion of cunning bubbles in appropriate places. It is merely lack of practice; there is no demand for fine blown glass. The public continues to prefer to be dazzled by the cheap prismatic glitter of commercial cut crystal. Blown glass has not, and can never have, if it is good, the "shop finish" which the modern middleman thinks his customers like.

But decadence was not inevitable. Venice escaped it and, though bad taste was and is still rampant there, craftsmanship has survived. In England, with the art of blowing, that of molding has fallen too. Cut glass remains master of the field.

A symptom of this fall may be seen in some curious superstitions which survive among the less well-informed. One is that glass is now not blown by hand at all; another, that molded glass is somehow an inferior substitute either for the cut or the blown varieties.

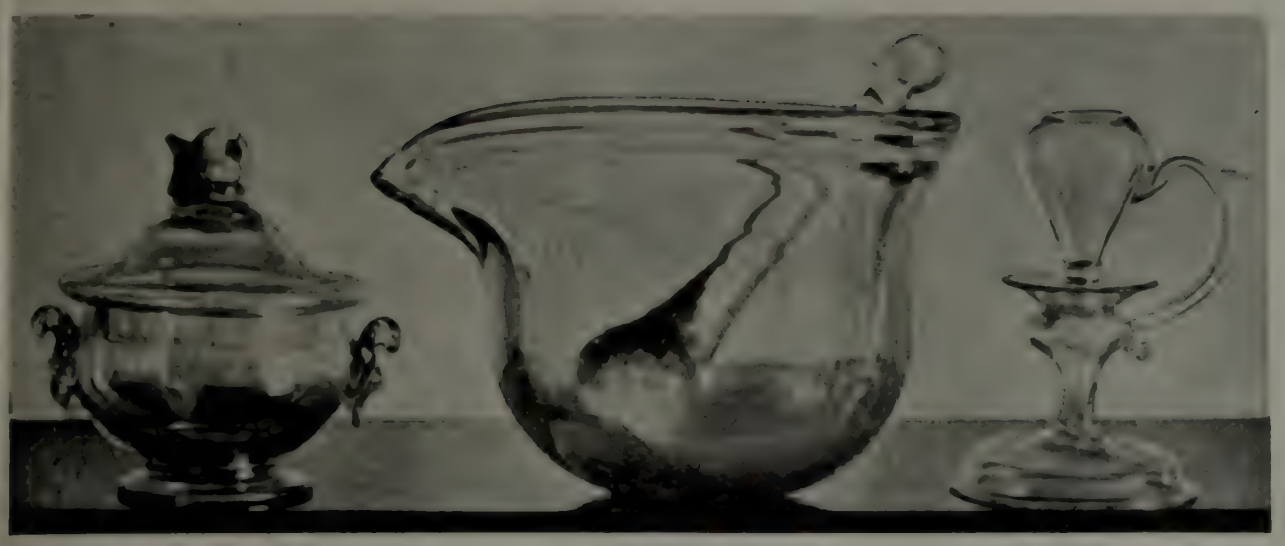
But before glass is cut, it must first be either blown or molded, or both. The idea that molding is necessarily a decorative process which competes with cutting but is not so good, began in the nineteenth century, since it was then first used extensively in that way. Cutting had then become a mere decorative formula, designed to add a spurious interest and glitter to glass which had no intrinsic beauty of form or surface; and this formula was easily copied by molding. Fine cutting could not be copied, but the coarse grooves and facets

FINE examples of English blown glass pieces from the middle eighteenth century. From left to right—hollow blown candlestick, custard cup and teapot.



LASS blowing is not a dead art, n England it is dying. The sense oportion necessary to make the v blown candlesticks may be con- d perhaps a matter merely of good rather than of craftsmanship; it is a combination of both, and be feared that few modern work- could copy these candlesticks for very reason. Phillip Webb, the designed some really good forms ne glasses, which were some of the ings sold from William Morris's

BURLINGAME PUBLIC LIBRARY



EIGHTEENTH-century Venice jam pot and English mortar and pestle (1740). The lamp is also probably French eighteenth century.



A BOAT-SHAPED late eighteenth century cut glass centerpiece from Dublin or Cork. Here a molded foot is combined with a turned stem.



ENGLISH lead glass jugs made from 1710 to 1760. These were undoubtedly made by unskilled workmen but they are beautiful in their simplicity of line and smoothness of surface.



ENGLISH turned-glass candlesticks, 1730 to 1760, illustrating the variety of shapes achieved by turning the bases into rings and blowing bubbles in the glass to form new designs.

then popular were easy. This explains how it became possible for Ruskin to damn all cut glass as he did. It was a healthy reaction.

Throughout the nineteenth century cut glass was at least nothing if not genteel. Glass pure and simple on the other hand was a common material and its making was a useful art; it provided necessary but not ornamental articles of domestic use like lamp chimneys, barometer tubes, the jars in confectioners' shops and druggists windows, and those glass domes inside which it was so tidy and convenient to enclose clocks, china and geological specimens. When it was possible to build a Crystal Palace, one can see why the Victorians were unlikely to be interested in candlesticks, unless they were much more striking than those in our illustration. Such simple shapes would have seemed to them ridiculous—not, after all, so very unlike a piece of chemical apparatus, and what, they would have asked, could be more vulgar than that?

No, glass was cheap then, and to gain admittance into society it had to be made ornamental—hideous, if necessary, but at all costs artificial, refined, anything but its natural self.

Composite materials like glass and china seemed to their discoverers and first users very precious and very lovely. Piccolopassi, for instance, in Italy three hundred years before, had been accustomed to console himself for his unhappy love by thinking about his glasses, his colors, his enamels, his kilns; he speaks of them with passion.

But in the nineteenth century respect for such materials had given way to the satisfaction of getting them cheap. It was forgotten, too, that even a pestle and mortar may be a noble and dignified thing, or a lamp, by the fanciful dexterity of the workman, made a joy to delight the eye of the lace maker. Workmen who indulged in "fanciful dexterity" in the nineteenth century were told they were wasting their employers' time. They were useful, in large numbers, to build the Crystal Palace or to make a plate glass window; as for pickle jars, candlesticks and jugs, the processes of their manufacture were no doubt to be found in Dr. Lardner's Encyclopaedia *(Continued on page 38)*



CORNER of Mrs. Miller's living room. Here two different walls are seen, one a flat maple-leaf red tone and at the right a panel e in stenciled linen. The design of the stencil, by Frances Miller, alled "Running Brook."



A CORNER in Dr. Drey's private office. Harold Sterner, Architect. The walls here are pine veneer at the left and beige velvet at the right. The pine wall is waxed and the beige velvet fitted securely to the under surface. Rare pieces of furniture and decoration are in this room. The portrait of the elderly woman over the Italian chair is by Lucas Cranach, the elder, Court Painter to the Prince Elector of Saxony, 1472-1553. The sculpture at the right is carved wood polychrome, Venetian about 1200. The Persian vase carpet is seventeenth century and the Florentine folding chair of the fifteenth century is upholstered in blue velvet.

NEW SCHEME *OF INTERIOR DECORATION*

Varying Colors and Fabrics Used on the Walls of One Room

By FRANCES MILLER

e see the entrance of the apartment. The absence of a door ts an opportunity to fade out the wall by using the same he foyer. In this detail of the apartment three tones of nown—at the right, maple-leaf red; at the left a frosty oak a pink cast, and in the hallway a warm rose-beige. The graphs on this page are by Mattie Edwards Hewitt.



THE living room will be green, the bedroom blue, the guestroom yellow. From now on we start making the painter's life miserable. We don't seem to get just the shade of apple-green or horizon-blue, or mustard-yellow that we had in mind. One wall looks right but from the other side of the room the color looks different—and it is. Direct light, reflected light or artificial light affects each surface differently.

This brings up a question. Why attempt to make all four walls of a room look alike? We haven't eyes at the backs of our heads. We are, at most, only conscious of two sides of the room at the same time. What we can't see can't hurt us. If Jane likes to wake up in the morning and gets a kick out of a tomato-red wall which reflects the morning sun, is there any reason why, while working at her desk, she cannot enjoy resting her gaze on the neutrality of a grey wall? None, except a habit of thought. Why not, then, consider and treat each of the four walls of a room as separate functionaries contributing to a whole?

To begin with, we have an architectural fact. The room may be square, oblong, round; high, low, domed or flat-ceilinged. It will have light apertures, doorways and constructional projections. All are to be considered. With surface treatment we may emphasize or minimize these architectural facts. We may do it with a mural decoration, a wall paper, a textile or with color.

As to colors, *it is not what colors are, but how they appear. It is not only how they appear, but what they do.* There is no such thing as isolated color. Color is always relative. Color affects space. Freedom from conventional decorative habits permits us to think of the colors of our room in these terms.

Photos by Ezra Stoller

IN the library in the Cambridge home of Mr. Albert C. Koch the fireplace is made of cork tiles which extend over one wall. The other walls are, in turn, plain finish in colored plaster and a natural ply wood.

THE stair with enclosed railing forms one wall as shown in the picture at the right.



Freedom does not mean wildness. We may create as harmonious and restful an atmosphere in a room in which two or more colors have been used on the walls as in one in which a single color has been used throughout.

The living room in a modern apartment, shown on these pages, is an example of the use of color to overcome certain difficult proportions and to emphasize certain architectural features.

The room is long and narrow. The ceiling is rather low. The windows are high, wide and handsome. There is no entrance door. These are the facts. Now, to work around them. We discover that the projecting east wall is equal in length to the width of the room. If we duplicate this dimension in some fashion on the opposite wall, we can suggest a square. The opportunity to create a square in a rather overlong oblong is pleasant. In order to do this, we begin by isolating the projecting east wall with one color. We lay on the floor a square rug of the same color, deeper in tone, bring out, at right angles from the wall, the work table on one side and a sofa on the other and complete the idea by using a floor-to-ceiling bookcase as the treatment for the opposing wall. *(Continued on page 40)*

HEARST TREASURES



PROBABLY one of the greatest art collections in the world is today being broken up and passing out into the hands of many famous collectors. The chances are there will never be a greater assortment of treasures in silver brought together again in one collection. ARTS & DECORATION was fortunate enough to secure photographs of eight of the most famous pieces Mr. William Randolph Hearst has gathered in his world-wide travels. We are showing them here on these two pages with a brief history and so far as possible the exact date and hall-marks for each piece. Mr. Hearst was a unique collector; he bought only what he liked, and paid for it the price asked, so that some of these pieces have a spectacular financial value.

A CHARLES II glass flagon with silver mounting. English, circa 1675. Of glass, fluted and engraved with small floral "S," star-shaped devices and formal blossoms.—A Charles I stoneware jug mounted in silver, English, dated 1641. The figure is of marbled-purple stoneware, probably Lambeth. Dated 1641.—This is an Elizabethan horn tankard and cover, with silver-gilt mountings, London Hall-mark for 1561, by William Dyxson. The tankard is made of horn mounted with silver-gilt cover, neck-band and foot; the cover embossed with satyrs' masks and bunches of fruit and strap-work. Maker's mark a fleur-de-lys.—An Elizabethan marble tankard and cover mounted with silver-gilt. English, second half of sixteenth century. The barrel and domed cover are composed of a veined red and green marble. Inside the cover is a convex boss chased as a Tudor Rose.

ON THE BLOCK

Photographs courtesy of Parish-Watson & Co., Inc.



CHARLES I standing saltcellar and cover of silver, of cylindrical shape with reeded bands around the borders, standing on three feet held by birds' claws. London Hallmark for 1626. Maker's mark is a branch.—A Spanish sixteenth-century gilded, bronze candlestick. The shaft composed of a rectangular urn-shaped section, sustaining near its center architectural porticos with niches, enclosing miniature figures of four saints in silver.





JAMES I pear-shaped, silver-gilt standing cup and cover. English, dated 1608. The stem is formed as a tree trunk with leaf terminals. The body and cover with chased fruit and leaves on a matted ground. The cover surmounted by a steeple with a figure of a warrior. Maker's mark is TE London.—A Georgian silver basket by Frederick Rendler. London 1751.





Photos by Damora

IN the living room one wall is covered with a green and white striped paper to give an appearance of height. The couch has a green and white cross-bar surface closely relating it to the wall. The open cane of the light wood contributes an interesting pattern and the desk is red leather.

A COMPLETE PLAN FOR LIVING IN A TWO-ROOM APARTMENT

By ANNE LANDSMAN

HE small private garden that went
h the apartment first awakened my
erest—the garden with its possibility,
actual realization, of a patch of
ng beans and tomatoes, daffodils and
ps, a lilac bush and even an herb
, captured my imagination. So the
den formed the central theme of the
rtment and we worked for the illu-
of a garden-feeling indoors as well
ut. And now the general impression
hat we have created the atmosphere
a small house rather than limiting ourselves to the constricted feeling of a small apartment.

Our needs were studied long and carefully. Furnishings had to be modern. Not the modern of the department store with furniture of monumental scale or the modern of French influence with its rich and highly stylized effects. We are professional people, and young; this is not the final apartment for us (life in New York being what it is); we might want to fit it into country living at some time; we would add to but would not wish to change the basic pieces. So this modern had to be very flexible, with woods and construction of excellent quality, simple in line, eliminating all ornament which has a tendency to "date." Fabrics and textures whenever possible were washable, zippered, easily cared for. The final design was born of the necessity of being practical and chic at the same time. Most women today understand well the chic of a well-tailored suit of beautiful fabric and line but sparing detail, in contrast to the

A LONG bookshelf makes the transition from an entrance foyer to the living room. Over it are evenly spaced prints which make a decorative line.—An ultra-modern corner in the bedroom shows a low chest in horizontal-grained oak with natural finish. The statuette is in white glaze by Wally Wieselthier.

dress with fussy trimmings which takes your eye away from faulty lines and shoddy fabric. We tried to design the rooms with that in mind.

We also decided that an absence of pattern in the usual sense would make for spaciousness and restfulness. Instead of the usual decorative idea of plain surface in contrast to floral and animal patterns, we worked it out on a basis of abstract design with a variety of abstract patterns and textures, lots of gay color and lots of light.

The apartment was the usual arbitrary series of boxes which builders like—a living room, a bedroom, a little sun room which we use as a dining room and card room and a garden in the back, all in a

ow, very static and constricted looking. What they did provide was a lovely high ceiling and *no beams*.

To correct the set look of the rooms and create a certain fluidity and sense of circulation, we broke the walls up with different colors and abstract patterns. One wall in the living room is covered with a striped paper and the stripes march into the sun room to cover all the walls and give the appearance of an outdoor marquee, one step removed from the garden, which, indeed, it is. It is this green-and-white tent which is used for dining purposes, as well as for card room. It can be shut off from the living room proper by full length lemon-yellow rough silk curtains.

The floor is a large expanse of green linoleum, waxed and polished. The rug has a green-and-white cross-bar textured surface, as though the stripe had come off the wall and woven itself together in pattern. A smaller-scaled green patterning is formed by the interwoven branches of the plants at the window. The walnut tables and bookshelves have a marked vertical graining, the varied rows of books forming their own design. The open cane of the light wood armchairs contribute their pattern. There is a red and white inlaid chessboard; a red-printed-on-white linen chair has symbolic Peruvian inspiration; the couch is red leather; one easy chair is a hand-loomed fabric in shocking pink. The carved and sand-blasted glass table top uses Braque's "Musical Instruments" for inspiration.

The design of the furniture presented the greatest problem. The utmost in flexibility, the greatest number of uses for each piece had to be combined with the practical idea of having a variety of chairs. The four-seater couch is made of four separate chairs covered with a slipcover. It can be joined and ensembled with the pink chair whenever necessary. The four dining chairs also serve as card chairs, they are rattan with washable upholstery seats and backs and are used on the flagstone terrace in summer. A combination at some future date with the rattan-bound, chess table is feasible when the present game chairs are pressed to host and hostess chair in a dining room.

The bookcases consist of 8′ walnut units put together so cunningly that they appear to be unbroken. Their shelves are adjustable; their lengths can be changed with no cabinetwork; they are lighted by a row of lumiline bulbs in a metal trough. This long reflector swivels to direct light on the prints or down on the chess table and books. It also is an important factor in carrying your eye into the 30′ room to the garden view.

The one drawback to using the sun room as dining room was the long trek from the kitchen (near the entrance door) to the sun room. This was solved in various ways, the most important being the design of the chest in that room.

Two other interesting points in the room include the window garden in the living room embrasure and the framing of the etchings over the bookcases. We built out the window sill full width, lined it with tin and filled it with pebbles and water. It makes a perfect base for growing plants and serves as a humidifier for the radiator below.

As to the prints, they are a group by one artist and needed group framing. At the same time, another line of molding and heavy glass above the bookshelves would have been repetitious. The problem was solved in an original manner, using for the first time rolls of developed but unexposed X-ray film to protect the prints. Unobtrusive tacks hold them in place and the material forms a natural roll at each end, creating its own stop.

In contrast to the abstract, cool, vertical living room, the bedroom has a warm, horizontal feeling. It has a beige carpeted floor, a *(Continued on page 40)*



THIS is an important chest in the "sun-dining room." It holds everything necessary for setting the table except the china. It contains a complete silver drawer, and compartments for current linen, table and glassware. The top of the table is used for pouring drinks as well as for hot plates.

A WIDE plate-glass mirror over the top of a low book-case in the living room of Matthew Flinders's residence. Richard A. Morse, Architect.



GLASS COMES OF AGE

New Forms of Glass Give A Fresh Impetus to Modern Decoration

By CARL MAAS

THE constant play of light projecting flower forms upon a glass screen creates pictures of endless variety in the living room of the Stothard residence in Santa Monica. Designed by J. R. Davidson.



A NEW YORK bachelor's apartment, also by Mr. Hiden, shows a group of glass fittings—table, a bookcase, mirror and transparent bowls.



AN oval mirror which reflects a modern stairway adds greatly to the sense of space in this room. From the home of Judy King, Sea Island, Georgia. Designed by Virginia Conner.



DRESSING table designed by Virginia Conner, Inc., all of glass backed by a plate-glass mirror running from table to ceiling which appreciably enlarges the scope of this room.

O think of glass today is instinctively think of light and space and cleanli- s and especially of vast uninterrupted rkling surfaces. Glass perhaps more n anything else symbolizes our new nner of life. A manner of life that rships the sun and fresh air. We want bring all outdoors into our homes. d because of this we design our houses hat we can.

or centuries glass making was an art sessing all of the imperfections of an Therein lies the charm of old glass. today glass making is a science as l. Research and incredibly accurate h-speed manufacturing methods have nbined to improve the old forms of ss and to give us many new ones. ished plate glass is available to every-, and today it is so flawless that we all sense of a screen between us and cherished views. Other window glass be had in various forms ranging m the opposed poles of a heat resistant s to one that allows the infiltration ealthful ultra-violet rays. Then there olaroid which eliminates completely glare of light, shatterproof glass and new unbreakable glass that may be d for doors and stair treads as fan- ically delicate and shiny as a spider . Glass-brick walls which at once privacy and light are so well-known o be commonplace. An even newer structural glass having much the same characteristics is made by sealing insulating glass fibers between sheets of plate glass. Walls are insulated with glass wool and the same type fibers are used to weave glass draperies. Add to all this mirrored walls and glass furniture. In

BURLINGAME
PUBLIC LIBRARY



ROBERT HIDEN is the architect of this extremely attractive modern living room in Los Angeles. The fireplace wall is entirely mirror, and as shown here reflects lamps, plants and a screen.



A GLASS game and luncheon table designed by Francis Vicovari. A chess board is arranged on the upper shelf. The two shelves of the table are held apart by transparent balls.



A GRACEFUL, circular glass table designed by Helen Park. It is planned for flowers or coffee or sheer ornament.

short, we literally live in glass houses.

A very few years ago architects prophesied glass buildings. These predictions were then dismissed as a sort of Jules Verne romancing. Today they are realities. This has meant a revolutionary change in domestic architectural thinking. No longer do we use the beehive as our architectural inspiration with inevitable tight little cells for rooms. Instead we build from the inside out in the logical manner of the tree. Modern construction emphasizes a supporting frame for the floors and the roof while the walls hang from these supports like curtains. Because both exterior and interior walls need no longer have bearing value they serve merely to protect the house from the elements and to divide the various functions of the interior. Because of its inherent characteristics, glass is ideally suited for such walls.

The extraordinary progress that has been made in the use of glass both as an architectural and decorative medium is made especially poignant by the results of the second Pittsburgh Glass Institute Competition, from which the accompanying illustrations were selected. Two things were evidenced by it. The first and certainly the most important is that a growing American public subscribes to the new architectural philosophy; and secondly, that mirrors are being used as they have never been before.

A series of large plate-glass windows in fixed sashes helped to win first prize in the larger house class for Edward D. Stone, Carl Koch, Associated Architects. Reminiscent of show windows, they serve to reveal a charming vista of green lawn, stone wall, trees and blue sky. This is a perfect fusing of outdoors and indoors. Since the house is situated in Cambridge, Massachusetts, it causes one to wonder whether or not our New England ancestors wouldn't have built in somewhat the same manner if it had been possible. They, too, were primarily interested in functional architecture, and that is why they built the way they did at the time they did. With greater technological resources from which to draw, our architectural heritage might have been an entirely different story.

An excellent example of the utilitarian and esthetic possibilities of glass interior partitions is demonstrated by the Stothart residence in Santa Monica designed by J. R. Davidson. This won first prize in the class for domestic interiors. Here a thin screen of translucent glass serves the dual role of partition and picture. Here is decoration in its best sense, decoration that is never static. The constant play of light projecting flower forms upon this screen creates pictures of endless variety. This is the answer to those who demand applied ornament on every inch of available space.

Somehow it seems fantastic to us that a silver-framed Venetian mirror about two by four feet was inventoried in the estate of Colbert, minister to Louis XIV, at over 8000 livres. We can only speculate on what the Hall of Mirrors in the Palace of Versailles must have cost. We fortunately need no longer pay a king's ransom for our mirrored walls.

Beyond their purely utilitarian function the reflective quality of mirrored surfaces is an effective weapon in the hands of a skillful designer. Not only do they increase the apparent size of rooms but they reflect light into dark corners. They, too, bring the outdoors into your rooms by repeating a pattern seen through *(Continued on page 40)*



interesting pattern is created on the ceiling of this Modern hall through indirect hting. The decorative quality of the statue is accented by lighting the niche and g the statue into bold relief. Lighting by Rudolf Wendel, Inc.

LIGHT CONDITIONING AS AN AID TO COMFORT AND BEAUTY

Modern Lighting From A Decorative and Scientific Point of View

By MARGARET SHARP HILL

HOW many of us have well-lighted homes? We think the kind of light we were brought up with is still satisfactory and we pay little heed to the remarkable advances in the science of lighting which in the past few years has developed so rapidly. We spend much of our time in our homes after dark and we give great care and thought to their decorative scheme, yet without a thought we leave them all in murky darkness.

ONE of the easiest and most effective ways of creating adequate light in a r where general diffused lighting is needed is to use floor reflectors equipped powerful one-hundred, two-hundred, and three-hundred-watt bulbs. In this pictu pair of reflectors, placed on each side of a sideboard, give a balanced, decorative eff Lamps by Lightolier.

ING room decorated by James Blauvelt and Associates. Note the t-in ceiling light just over the table. When amber lights are used xture it casts a warm glow, the color of sunlight, on the table.







THIS decorative floor lamp is a good height to harmonize with the eighteenth-century furniture with which it forms a group. A translucent bowl which shields the eyes from the glare of the three-way light, fifty, one-hundred and one hundred and fifty-watt bulbs, gives sufficient light for reading in comfort. Lamp by Lightolier.

Today good light is available to everyone at low cost, but because most of us do not know about the new science of light conditioning we live in inadequately lighted rooms.

It is important to bear two factors in mind when planning the lighting for our homes. First, be sure there is adequate light for seeing in comfort; second, see to it that the light is used to enhance the beauty of our homes.

We have but to consider a few fundamental facts to realize the tremendous strain we place upon our eyes through the inadequate light we furnish them. The human eye is a product of at least half a million years development. Through all this period it has been called upon to function outdoors, in broad daylight. Suddenly, literally overnight so far as the life of mankind is concerned, eyes are brought indoors and expected to do exacting work in relatively dim light. Lighting engineers, realizing the strain we were placing upon our eyes, invented a simple meter to measure the intensity of light. The unit used to express light intensity is called the foot candle. This is the amount of illumination which a standard size candle will cast upon a surface one foot away. This meter takes the



THE chandelier in this reception room is equipped with electric wax candles and luminart bulbs. The wax candles create an impression of authentic period design, and the indirect lighting concealed in the chandelier gives the light necessary for good vision. The plaque on the wall is lighted by concealed art lights. Lighting by Harold A. McGunnigle.

AN eighteenth-century dining room lighted by a crystal chandelier and matching wall brackets. The glare of the bulbs is eliminated by the use of attractive shades which cast a soft, diffused light in the room. Lighting by Lightolier.





AN illuminated cove ceiling provides good, general lighting for this living room designed by Virginia Conner, Inc. The paintings are lighted by concealed art lights and additional light is furnished by lamps placed to enhance the decorative quality of the room. Lighting by Harold A. McGunnigle.

ess work out of lighting problems. We discover that on a sunny day out doors the meter measures 10,000 foot dle power, and that in the interior the average home today, the meter asures but five foot candle power. e difference is so tremendous that it no wonder we all suffer from eye ain.

Lighting engineers, working along ntific lines, have mapped out a chart ich tells us the amount of light ded to avoid eye strain and fatigue. need. they say, from eight to ten t candle power for general illumina-n, and from ten to one hundred foot dle for local illumination, depending on the work we are doing. It is ob-us that those of us with poor eyesight d more light, and the older we grow more we need.

The quality of light is as important the quantity. There should be no rp contrasts and no glare, direct or reflected. Many of us were brought up with the old student lamp, which spot-lighted the white page of the book we were reading and left the rest of the room in darkness. The contrast between the glare of light reflected from the white sheet of paper and the outer darkness is very fatiguing to the eye.

The retina of the eye is forced to contract and expand continuously to cope with this difference in light intensity. It is apparent that a diffused light is more pleasing and restful. This can best be obtained by using several sources of light; several lamps, a ceiling fixture and wall brackets, or built-in lighting, all in the same room. The result is a room filled with a warm luminous glow, and the elimination of all harsh contrasts which fatigue the eye.

Manufacturers, with the assistance of lighting engineers, are producing many standard fixtures and lamps which are constructed to carry out the principle of good lighting. For intensive work the I. E. S. lamp made after the specifications of the Illuminating Engineering Society, an organization formed to study and improve lighting, is considered the best. Those who have had the good fortune to read under one of these lamps will never return to the old method with its inadequate lighting for concentrated reading. The I. E. S. lamp is equipped with a globe of plastic material which permits the use of a bulb of high wattage to be used, creating the maximum amount of light with no glare. The globe diffuses the light both upward and downward, so there are no sharp contrasts in light and shade. These lamps are made in several sizes and many styles.

In addition to this type of lamp we need decorative lamps and other forms of lighting to bring out the beauty of our rooms.

There are still many people who distrust modern lighting. They like deep shadows and soft lights, and they fear modern lighting will destroy this effect. It is true that a room with an even distribution of light is flat and uninteresting, but modern lighting does not advocate that. On the contrary, since artificial light can be controlled it opens up new opportunities to dramatize the good features of a room, and minimize the unimportant ones.

Before planning the lighting for any room it is important to find out what the room is used for.

A living room is usually a double-purpose room. It is used to receive and entertain friends, and also as a place where the various members of the family gather to read, sew or write. When planning the lighting be sure to have adequate light for these various occupations. Is there enough light for writing at the secretary desk? Have you the right kind of light for the piano? Take each group of furniture and make sure it has sufficient light for its special purpose. Make the lighting flexible so that it can be dim or brilliant. From the decorative angle, it is important that the general illumination be soft and restful. There may be a highly prized painting over the mantel piece; its subtle coloring should be brought out and stepped up by a projectolite thrown upon it. The modern lighting engineer does his work so well and with such a subtle touch that the average person does not realize that the painting is lighted by artificial means.

INSBURG & LEVY
INCORPORATED
5 MADISON AVENUE · NEW YORK

18th Century gilt carved Bracket & Staffordshire bust



American & English Antiques

he
MODERN
ireplace
creens
or Safety
nd Convenience . . .



● You'll like the easy operation and smart appearance of our Curtain Fireplace Screens. Made entirely of Brass—Bronze or Black finish at slight extra charge. Spiral mesh, closely woven—curtains lap in center with draped effect giving complete protection. Cost for average fireplace about $40.00. Give exact width and height of opening when ordering. Easily installed—all fastenings concealed.

Rolling Screens also Available

WM. H. JACKSON COMPANY
Everything for the Fireplace
32 East 57th Street New York
Established 1827

THE ENCYCLOPAEDIA OF FURNITURE

An Outline History of Furniture up to the Middle of the 19th Century.

659 Illustrations

Compiled by Dr. H. Schmitz—$12.50

THE KAMIN BOOKSHOP
1423 Sixth Avenue, at 58th St.
New York City

Antiques for the Home

By ARTHUR H. TORREY

THIS month the majority of my selections are, by accident, oddities of one kind or another; they might be called "working" pieces. One fine specimen of working furniture is rather an elaborate model, decoratively speaking. The handsome, octagonal, tiptop, gallery table from Florian Papp is noteworthy on several counts. There is the exceptionally high gallery with its exquisitely turned little balusters, and the pedestal with its fluting and gadroon swirl, the acanthus-leaf carved knees and the claw and ball feet, all combining to make an unusually attractive and interesting piece.



AN occasional tiptop gallery table, from Florian Papp, of the great Chippendale period, 1750-1760. The bird cage devise allows the top to both tip and revolve.



THIS is a porcelain vase from Benson-Glick, an objet d'art from the Empire period. Franklin's likeness in full color is the decoration for the vase which was made in 1810. Edward Everett Hale chose this portrait as the frontispiece for his "Franklin in France."

Of the great Chippendale period, circa 1750 to 1760, the tiptop table shows all the fine feeling for decoration and for restraint which we expect from that era. And added to its noble appearance is the usual "bird cage" device allowing the top both to tip and to revolve. Presumably, such a table was meant for the good old English "high tea", and is a sort of superior Lazy Susan, very uppish and elaborate.

With the porcelain vase from Benson-Glick, we must depart from the thesis of workability. There is nothing about this Empire period objet d'art that can possibly be twisted to utility. It has, however, aside from being an excellent piece in its own right, an especial interest at this time, when Carl Van Doren's biography of Benjamin Franklin is serving to keep that remarkable man fresh in our minds.

Franklin's likeness in full color, on the vase, which was made around 1810, is after an aquatint by Pierre Michel Alix (1762-1817) from the Vanloo portrait.



AN occasional table from Brunovan, Provincial French. The body of the table is old white with carved areas in pale pastel tones. As the celebration of the 300th anniversary of the Grand Monarch's birth is now in order such pieces as these are in demand.

The Provincial occasional table from Brunovan is as indubitably French as the Décor group is surprisingly English. The delicate carving on the lower edge of the apron and on the knees and feet indicates its period —that of the Regency after the reign of Louis XIV.

FIELDS and FOR

importers of
FRENCH PROVINCIAL AND SWISS
PAINTED ANTIQUES



LOUIS XV WALNUT LADY'S DESK
CIRCA, 1765 LOVELY OLD PATINA

684 LEXINGTON AVENUE • NEW Y

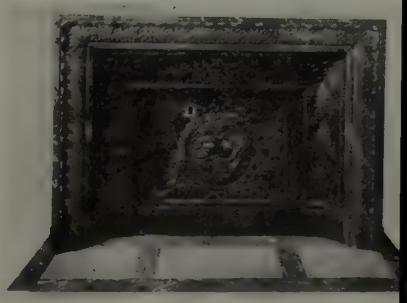


Hepplewhite Side Chair

Louis L. Alle
Antique English Furniture
521 Madison Ave., N. Y.

Mantels of Character

A Louis XVI *Mantel*



This mantel is of grey marble w acanthus leaf design in intaglio. T cove and fire-back are in wrought ir Special attention is directed to beautifully executed decorative mo with cherubs gathered around an an

Antiques on display. Reproductions done to your order by our skilled staff.

Ye Olde Mantel Shopp
Incorporated
J. W. JOHNSON, Pres.
251 E. 33rd St., NEW YORK, N.

Books For Winter Reading

OUR COMMON AILMENT

Constipation: Its Cause and Cure by Harold Aaron, M.D.

Do you or your children suffer rom constipation? Millions of people in the United States do— nd much of it is caused by laxa- ives. For your own sake, get the ew book which tells the TRUTH bout constipation, which laxatives by name) are actually dangerous, ow constipation can be treated in- elligently and safely. Written by he medical consultant for Con- umers Union of United States, nd recommended by famous medi- al authorities.

"If such a book were sold at rug counters instead of proprie- ary medicines and bowel correc- ives, the health of many people ight be improved."

– DR. HAVEN EMERSON, College of Physicians and Surgeons, Columbia University

Second large printing. $1.50

Consumers Union Publication

ESCAPE ON SKIS

by Brian Meredith

A "must" book for every ski nthusiast. An informal and cap- ivating account on skiing in Cana- a and Europe.

Illustrated with many full-page llustrations. $3.00

UE'S GUIDE TO WINTER SPORTS: 1939

dited by *E. Sinclair Hertell*

A comprehensive guide to the inter sports areas within 400 miles f New York—telling you where go, what to do and how to get here. Every form of winter sport discussed.

Illustrated. $1.00

MPROVE YOUR SKIING

by Frederick A. Hall and athaniel H. Benson

The most inclusive manual of ki instruction in the English nguage.

Illustrations and diagrams. $1.75

ET GOD DO IT

Wentworth Byron Winslow

Discover the secret that has rought amazing new light and ope into the lives of thousands of en and women—the secret of od's power to solve the problems at leave human beings baffled nd helpless.

6th large printing. $2.00

N OUR COUNTRY GARDEN

Clare Ogden Davis

A gay, informal and thoroughly ntertaining book—with specific dvice for every day in the year— one to whom gardening is a obby, an art and a craft to be udied and practiced for the joy it.

Illustrated. $2.50

from your bookseller, or

odge Publishing Company

16 East 16th Street, New York

GLACKENS

(Continued from page 11)

not suffer interference, nor could he ever offer it. He had a great unconscious respect for his fellowmen, for his own children, for the workers in every field, for the young art student. His own pathway gave him a surfeit of joy, and he trusted others to find what they needed for themselves.

Without effort on his part Glackens's paintings have been placed today in every great museum here and abroad. He has served on the important art juries of his time. Many medals and prizes have come to him, but I doubt if he thought much about them, beyond a momentary pleasure in the tribute to his art from his fellow artists.

Glackens was always interested in the more liberal movements in art. He was the first president of the Society of Independent Artists and was instrumental in the organization of the famous Armory Show.

On the fourteenth of December the Whitney Museum of New York opened its doors for the Glackens Memorial Show, the entire gallery given up for a month to an exhibition consisting of ninety-two paintings and thirty-four drawings. Museums from all over the country have sent their finest samples of his work. Mrs. Glackens has loaned a number herself, some of which have never before been shown. Consequently, the exhibition offers an almost complete presentation of Glackens's scope as an artist over a period of forty years, the earliest picture, "Outside of the Guttenberg Race Track," the latest, a flower piece which was dated 1937.

In a monograph on William J. Glackens, by Guy Pene DuBois, an impression of the man and his work is given with such understanding and sympathy and appreciation that nothing more complete could be presented of this great artist. His approach to life, his curiously mysterious personality and his work which was so intimate a part of his understanding of life are all presented by Mr. DuBois in a very few words and with a profound knowledge of Glackens as a man and an artist. "He was," DuBois says, "the pure type of landscape painter, a pipe smoker, a fisherman, a gourmet and a contemplative spirit; a lover of those quiet pursuits through which peace of mind is permitted to remain intact.

"This peace he protected against intrusion by the simple device of being deaf to anything outside a little circle, which he drew around himself instinctively, perhaps, but with a fraction of deliberation. You may visualize the man moving through the world with his private dream kept inviolate. You will catch glimpses of light amounting almost to ecstasy in his expression. It will not be shared with you." * * * "To Glackens, life and nature were his sole reasons for painting. He could not stay playing a restricted tune on an instrument which allowed no other. He was forced by every faculty he had, by every temperamental leaning, into the use of a medium which would permit him to express his delight in the movements of crowds, in their character and in the character of their individual units; in these as they appear under sunlight and in the open air; the eternal movement of nature and something, particularly apparent to him, of the quickness, the wittiness of its rhythms."

MOLDING AND BLOWING GLASS

(Continued from page 23)

of Useful Arts; but the men who made them were after all only workmen.

There were, however, a few people who respected the qualities of materials, cheap or otherwise; they even had a sort of theoretical interest in those who worked in them. Their most fanatical and famous prophet was Ruskin. He pronounced a formidable curse on cut glass. He did not think it could be improved; it simply ought not to exist. Improved it most certainly was not; but it continued to exist; and blowing, which Ruskin held up as the only true, antique, and grand manner in glass making, did not revive in England.

Some Ruskinians have criticized molded glass as a soulless method of reproducing set forms, like casting iron. But whatever may be true of metal, no student of Roman and Venetian glass, the classic exemplars of the art, can admit this. Blowing and molding are of equally respectable antiquity, are equally fundamental, necessary, and indeed inseparable parts of the technique. In the best examples, their use is combined; their combination engenders beauties impossible to either alone. Blowing only produces rounded forms—the initial bubble. All the other manipulation necessary to produce handles and other details of form or decoration, such as the shaping of stems, is not strictly blowing. Some of it is done by molding; some by a rotary movement of the blowpipe, which is rolled up and down on the arms of the "chair." Such work as this, however, was already, at the end of the eighteenth century, getting rarer.

Editor's Note: The cover on this month's ARTS & DECORATION, "Village en Neige", by Maurice de Vlaminck, was kindly loaned to us by the Perls Galleries, New York. It is a spirited work of the great Frenchman and a type of painting not often seen from his brush. It is curious that this quiet, white snow scene should suggest the sparkling gaiety and rich color which always distinguishes Vlaminck.

THE TRADITIONAL AND MODERN CLASP HANDS

(Continued from page 21)

a large pantry, spacious kitchen, and three-car garage. At the corner of the terrace a circular tool room with a real pigeon cote above furnishes an amusing accent in the Provincial manner. A curved stairway, located in the turreted tower at the front of the house, leads from the entrance hall to the second floor, where a master bedroom and bath and a pair of guest rooms and bath are provided. Over the garage, room is found for two servants' rooms and bath, accessible by a separate stairway from the service portion of the first floor.

Throughout the house, a fine feeling for the importance of tradition, tempered with appreciation of the real demands of modern living, is shown. Had the architect written volumes on the advantages of the Traditional approach he could scarcely have told his story more clearly, more completely, or with so much force.

TALKING SHOP



AN Adam semi-circular table in pine with mahogany top. The mirror is in original Adam in perfect condition. St. James's Galleries, Ltd., 19 East 53rd Street.



MINIATURE grandfather's clock designed to hold new watches. In mahogany, price $16.50. From Mariam Stevenson, Inc., 435 Park Avenue.



ENGLISH Staffordshire lamp; ivory tone on gold cast base. Price $6.98. Paris Decorators, 433 Fifth Avenue.

THIS group is made up of a Regency black and gold chair and table and an English Tole Lamp, also black and gold. Lyman Huszagh, 57 East 56th Street.



CRYSTAL vases from Finland. The bowl at the left is in azure blue, sea-green, smoke and amber. From Cauman, 126 East 59th Street.



THESE cases to protect fans are finished with thin molding and their linings are velvet. Pale blue for the lace fan and ivory for the painted one. Chappell's, 977 E. Colorado Street, Pasadena, California.



AN English Lowestoft chocolate pot in soft gray coloring with an eagle ornament on each side. From Betty Harris, 58 East 58th Street.



WILDENSTEIN
& COMPANY
INC.

OLD and MODERN
PAINTINGS
WORKS OF ART

19 EAST 64th STREET
NEW YORK

LONDON
147 New Bond St., W.1.

PARIS
57 Rue La Boetie

WARD and ROME
63 E. 57th St., New York
Table & Floor Lamps
Fine Painted Shades
Waste Baskets
Trays

JOS. STAHL & CO.
Stylists
DESIGNERS & MANUFACTURERS
SPECIAL LAMP SHADES
22 West 38th Street
New York City
WIS 7-6154

KNITTING YARNS
LOWEST PRICES FOR EVERY TYPE OF YARN
WRITE FOR FREE COLOR CHART
MAIL ORDERS FILLED
PICKWICK YARNS
STAMFORD, CONN. DESK AD.

• PLANS •



Before building, call and see my books of plans and exteriors.

Books
"Six Houses, Dutch & Cape Cod" $1.00
"Six Early American Houses" $1.00
"Six French Provincial Houses" $1.00
"Six One Story Cape Cod Houses" $1.00
"Colonial Houses" $5.00
"Stucco Houses" $10.00

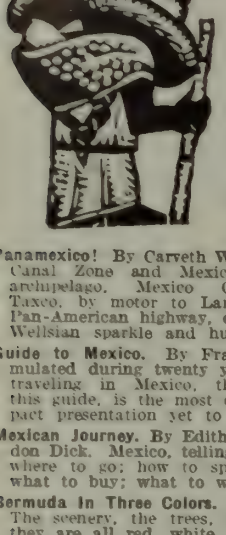
HENRY T. CHILD, *Architect*
16 East 41st Street, New York, N. Y.

Herend of Hungary



Created this distinguished hand decorated base exclusively for us. PARIS styled the hand made silk gauze shade, cast mounting, matching finial. 22½ in. high. Value $25 . . . Lamp complete **16.98**

Paris SINCE 1912 DECORATORS
MAIL ORDERS FILLED
433 FIFTH AVE.
Stores — New York · Brooklyn Newark



Your travels in the Americas will be doubly enjoyable if you read these books

Panamexico! By Carveth Wells. The Panama Canal Zone and Mexico, the San Blas archipelago. Mexico City, Cuernavaca, Taxco, by motor to Laredo over the new Pan-American highway, described with true Wellsian sparkle and humor. $2.75

Guide to Mexico. By Frances Toor. Accumulated during twenty years of living and traveling in Mexico, the information in this guide, is the most complete and compact presentation yet to appear. $1.75

Mexican Journey. By Edith Mackie and Sheldon Dick. Mexico, telling how to get there; where to go; how to speak; what to see; what to buy; what to wear. $2.25

Bermuda In Three Colors. By Carveth Wells. The scenery, the trees, flowers and fishes, they are all red, white and blue. An entertaining book on the Delectable Isle. $2.50

Bahamas: Isles of June. By Major H. MacLachlan Bell. The mystery and beauty of the Bahamas breathes from these pages. $2.75

The Spell of the Caribbean Islands. By Archie Bell. Here are the Virgin Islands, Martinque, Dominica, Guadeloupe, St. Christopher, Pelee, the Barbados, and other glorious islands basking in the sun. $1.75

Cuban Tapestry. By Sydney A. Clark. No corner of Cuba has escaped his observation, from the tobacco fields of Pinar del Rio to the turtle grounds of Baracoan waters including Havana and other cities. $2.50

White Elephants in the Caribbean. By Henry Albert Phillips. Haiti, Cuba, Puerto Rico, Trinidad, San Domingo and the rest of the "white elephants," are explored in a delightful and thorough style. $2.75

Black Democracy. By H. P. Davis. (Revised Edition). "The first and only complete and accurate history of Haiti that has ever been published."—William Seabrook. $2.50

West Indian Odyssey. By Charles B. Palmer. Complete guide to the ever-more-popular West Indies. $2.75

A Shopping Guide to New York. By Gretta Palmer. Worth its weight in gold to the resident and visitor alike. $1.00

Boston In Seven Days. By Clarence R. Athearn. A lively seven-day tour of the city and environs. $1.50

Chicago In Seven Days. By John Drury. Programs with engaging comments on the places to be visited. $1.50

Los Angeles In Seven Days. By Lanier Bartlett and Virginia Stivers Bartlett. A chatty Monday-to-Monday tour of all the sights of Southern California. $1.50

Down the Cape. By Katharine Smith and Edith Shay. There is so much packed into a small space in that magnificent yet cozy world called Cape Cod that fires the imagination. $2.25

Pathway Of Empire. By Edward Hungerford. New York State and the most outstanding and colorful aspects of its background, its scenery, and its variety of peoples. $3.50

So This Is Florida. By Frank Parker Stockbridge and John Holliday Perry. Everything you want to know about Florida, its history, climate, beaches, orange groves, industries, farms, lakes, cities and resorts. $1.75

Sycamore Shores. By Clark B. Firestone. A panorama of the vital heart of America, the little and big rivers and the stories of the men who live on their waters. $3.00

Mostly Mississippi. By Harold Speakman. By canoe and house boat down the Mississippi from its source to the Gulf. $1.75

Finding the Worth While in the Southwest. By Charles Francis Saunders. The wonderland of the great Southwest in a lively journey through Arizona, New Mexico and California. $1.75

Finding the Worth While in California. By Charles Francis Saunders. The real California—mountains, deserts, canyons, cities, towns and missions. $1.75

Trails Through the Golden West. By Robert Frothingham. Enchanting journeys to such little visited places as the Rainbow Bridge, the Giant Cactus Forests, and the recently developed Carlsbad Cavern. $1.75

The Out Trail. By Mary Roberts Rinehart. Our vast Western playground, mountain trails. Painted Desert, ancient pueblos and copper-colored inhabitants. $1.75

Enchanted Trails of Glacier Park. By Agnes C. Laut. Glacier Park and the country about the Columbia Highway. $2.00

Golden Tapestry of California. By Sydney A. Clark. The sunset state from its discovery to the present-day. A full-blooded account of towns, cities, missions and science attractions. $3.00

Little Book of California Missions. By Charles Francis Saunders. The Spanish Missions which dot the ancient highways of California. $1.50

Under the Sky In California. By Charles Francis Saunders. The California of mountain, desert and canyon. $1.75

Dining, Wining, and Dancing in New York. By Scudder Middleton. The sophisticate's guide to night-life in New York. Every restaurant and night club worth visiting is described and priced. $1.75

Red Tiger. By Phillips Russell. Travel and adventure in Mexico and Yucatan by horse and mule-back, steamer and train, "lost cities" of the Mayas, the wilderness and primitive peoples. $1.75

These books are fully illustrated. At all booksellers or direct from the Publishers.

Robert M. McBride & Co.
16 E. 16th St., New York

GLASS COMES OF AGE

(Continued from page 33)

a window. They also add zest to the decorative scheme by the often needed repetition of certain colors and designs. Mirrors may be effectively used as an accent as well as a veneer on an entire wall.

Richard A. Morse has made an interesting use of mirrored walls in relation to windows. In the home of Matthew Flinders, he covered the entire mantel wall with mirror, continuing it without interruption into the corner window. In the Tucson home of the Countess of Suffolk, a large mirror is so handled that it and a large area of plate glass become a completely unified composition.

Robert Hiden is represented by two widely different uses of mirrored walls. In one instance the mantel wall is reflective for no other reason than to make the room seem larger. On the other hand, his use of mirror and other glass in the dining room of a bachelor's apartment is sheer decoration "done to the nines." Admittedly theatrical, it is none-the-less good theater. Here even the sideboard is covered with mirror, and drawer pulls are glass bars. The thick plate-glass table rests on round legs terminating in etched-glass flower containers, which also conceal light sources.

It has come to be almost a tradition that we have many mirrors in our bathrooms. J. Ivan Dise uses mirrors lavishly in the Grosse Pointe home of C. H. Buhl. In the bathroom he uses mirrors to screen the base of the tub and washbasin, a flat mirror over the tub and vertical triangles of mirror-backed glass around the basin. This is primarily decoration.

Virginia Conner decorated the Sea Island home of Judy King in perfect harmony with the contemporary style of its architecture. Instead of entirely covering the wall facing the stairway with mirror, she elected to use a large unframed mirror as a bright accent, and again she accents a dressing table with a border of bacquette mirrors.

Another outstanding use of glass for furniture is the novel plate-glass game and luncheon table designed by Francis Vicovari. Two sheets of plate glass are separated by glass balls to form a double top supported by glass legs.

A NEW SCHEME OF INTERIOR DECORATION

(Continued from page 25)

At the south end and entrance to the room, the absence of a door suggests an opportunity to "fade out" the wall by using the same color on it as in the entrance hall. Thus when facing the end of the room one is not particularly conscious of the wall. The same color is also carried over the ceiling. Again, this tends to take away from the length of the room. The north end, a portion of the east and all of the west wall are painted a third, harmonizing color.

The actual colors used in the room are: deep maple-leaf-red, a frosty oak leaf with pink cast, and warm, rose beige. It so happens that a person going into the room for the first time is rarely conscious of the different colors and the room has a restful quality.

Not only does light fall differently on the different wall surfaces of a room, but furniture, bookcases, pictures, or wall decorations each call for a different background. A high-keyed painting may be too strong in contrast against a deep-toned wall.

Use a patterned wallpaper as a lively bit of decoration but allow yourself the privilege of turning your back on it. A photomural, a frescoed wall or a composition material featured on one wall, with the other walls schemed to complement it, is far more telling than the same idea carried all the way around the room.

A wall surface penetrated by a window is another opportunity. In a modern interior, this will usually come flush to the aperture, without a window frame. Here you have a chance to emphasize your wall as a frame, or to subdue it. If you wish to dramatize the opening, the wall might be painted in a color strikingly in contrast to the adjacent walls. Then your view. Is it distance, possibly mostly sky, or is it perhaps a close-up of a garden, full of bright color? One can imagine a deep, ultramarine blue framing a flower garden view. Very pale, greyish-white doing something for a view of far horizons.

When we try to make architectural facts and decorative effects play together, when we begin to amuse ourselves with color and with texture, then "doing the room" gets to be good fun.

LIVING IN A TWO-ROOM APARTMENT

(Continued from page 30)

view of Montmartre on the wall facing the beds with the river flowing along rhythmically, and cocoa colored walls on the other three to give a warm enclosed feeling. These make a dramatic contrast to the raw white silk washable bed coverings and the white plaster bas-relief. This represents in amusing and not too accurate a fashion the various sports the owners are interested in. Color is used sparingly; yellow chartreuse for the easy chair and window seat with three little sharp pink cushions for accent. Light filters in through sheer net curtains. At night, the bas-relief and room are lit by the lighting trough over the bas-relief, making reading in bed a pleasure and making up at the mirror easy.

The furniture here, too, is the utmost in flexibility and functional design. The beds are two with washable slip covers. The two chests are made of horizontally-grained oak in the natural color with leather of the same color on the doors to give a variety of texture to the face. They can be put together to make one long unit and could even be built into a wall. The small compartments are divided to fit exact uses. One is a double stocking box capable of holding two dozen pairs; another is a complete built-in sewing cabinet; another holds gloves with a sliding tray for make-up things; another, scarves with a sliding tray for handkerchiefs. Behind the large door, there are four trays subdivided to hold brush, comb and mirror compartment, jewel box, nightgowns and pajamas and even special slots to hold handbags. The man's chest is divided in its own way to make things comfortable for him.

Finally, the hardest part of this job was in thinking it out. Once that was done, the only thing that remained was to find the pieces to fit into the plan. We bore in mind and tried to avoid the mechanical and impersonal look of many modern rooms. We wanted rooms of color and charm, with a home-like quality, and the stamp of personality. This apartment constitutes only one expression. Each family should have its own personality expressed to suit its own needs.

HUGHES PRINTING CO.
EAST STROUDSBURG, PA.

BURLINGAME

Test Your Knowledge—

This is not a game, but a serious question!






Can you quickly tell the period and country of each one of these chests?






—Choose the correct room in the house for each?

—Tell which could be used together in the same room?

—Select the furnishings and accessories to harmonize with them?

—Create a charming correct room around one of these chests?

—And be sure you have the right answers to these questions and the dozens of others that come up every day?

You must know about form, color treatment, and all decorative accessories.

You would not expect to completely enjoy a great symphony, or an old master, without knowing something about the authors, their times, their personalities, their technique.

The same is true of furniture. No matter how many rare pieces you may examine, or own, you can never hope to appreciate them intelligently until you know something of their origin and history.

Wherever you turn, there are beautiful interiors offering themselves for your enjoyment. The lines of a chair, the detail of its carving, the scenes its historical background call to your imagination, provide a fascination which keeps you from ever becoming bored.

But aside from the cultural aspects, such knowledge has immense practical value.

It enables you to create a beautiful home for yourself—to buy wisely and save money, choosing furnishings which will never be "out of style." And should you need to, you will find the door open to a delightful and lucrative profession. Here is an ideal outlet for your artistic talents.

ARTS & DECORATION

HOME STUDY COURSE IN INTERIOR DECORATION

(approved by the Board of Regents, State of New York)

enables you through study each day at home, to answer any of these questions, and countless others, at a glance.

This series of thirty short lessons are arranged and simplified from a vast mass of material assembled through years and years of practical experience and research.

Learn to create lovely rooms to reflect your personality and taste. Know historical periods, present day modern; know the correct fabrics and accessories to choose. Learn about the mysteries of color, harmony, design, arrangement, treatment of the new modes.

Be financially independent! There is always a demand for the man or woman who has a knowledge of decoration. A fascinating vocation.

OVER 5,000 SATISFIED GRADUATES!

Start today to enjoy beautiful things—and save money by not wasting it on unsuitable things. Mail the coupon today! We will send you our free booklet describing the course in detail by return mail. You incur no obligation whatsoever.

MAIL THE COUPON NOW!

ARTS AND DECORATION HOME STUDY COURSE IN INTERIOR DECORATION,
116 East 16th Street, New York, N. Y.

Please send me your free booklet describing your Home Study Course in Interior Decoration.

Name

Address

January, 1939



Most Brilliant Display of Fine Furniture Ever Attempted by a Single Manufacturer

IRWIN
THAT STANDS FOR GOOD FURNITURE

America's Largest Displays of Fine Furniture

The above illustration reveals a part of a living room gallery in one of the Robert W. Irwin Company Showrooms. These extensive showrooms, located in New York, Chicago and Grand Rapids, house America's largest line of fine custom furniture.

The showing includes all types, styles and traditional periods — sufficiently broad to meet any demand or requirement. Each display is notable for the wide diversity of pieces on exhibition. Galleries devoted to living room furniture, including upholstered pieces and occasional pieces are flanked by period rooms and displays of fine dining room and bedroom suites in a great variety of woods and decorative treatments.

Irwin furniture is offered for sale by leading dealers all over the country. It may be seen in great profusion in each of the following showrooms:

NEW YORK
SQUIBB BLDG., 745 FIFTH AVE.

CHICAGO
6th FLOOR MERCHANDISE MART

GRAND RAPIDS
AT THE FACTORY

Created by America's foremost designing staff, these models meet today's demand for authentic furniture that is worthy of its name.

Visitors to the Irwin Showrooms are welcome, but desired purchases must be made through a recognized dealer or decorator.

ROBERT W. IRWIN COMPANY

Designers and Manufacturers of Fine Furniture for over Sixty Years

ARTS & DECORATION

FEBRUARY 1939 · 35 CENTS

BURLINGAME PUBLIC LIBRARY
Burlingame, Cal.

O NOT CUT, TEAR OR DEFA
ES OF THIS MAGAZINES.



SMALL HOUSE NUMBER

SUCCESSFUL HOMES AND THE ART OF FURNISHING THEM

Dine . . on a DANBURY

IN COMFORT AND LUXURY





Write for our illustrated booklet, Circular AD showing several of our more than 300 reproductions including the Danbury Table.

CHARAK

The smart hostess knows the importance of comfort as well as luxury . . . and so, to meet these requirements, the same master craftsmen who have for many years constructed CHARAK FURNITURE, have created a table that combines convenience and beauty . . . the *DANBURY.

It is the perfect solution to the "limited space" and "guest problem". The DANBURY may be used as an occasional living-room piece as it is only 22" wide. However, by merely lifting the drop leaves and twisting the table top, six persons may dine in comfort . . . and IT MAY BE EXTENDED TO SEAT TWELVE GUESTS. This is accomplished so easily that only one person need operate the table . . . and opened, it is just as sturdy and attractive as when closed.

The table top may be heatproof, alcohol and stain proof if so desired, at a slight extra charge.

In the finest cabinet woods . . . At all leading stores . . .

*PATENT NUMBERS 1969875, 2071729, 2092244

GRACEFUL • STURDY • PRACTICAL

FURNITURE CO

38 Wareham Street, Boston, Mass.

New York Chicago Los Angeles



ARTS & DECORATION

Volume XLIX February, 1939 Number 5

Mary Fanton Roberts, Editor
Heyworth Campbell, Art Editor

BOARD OF CONSULTING EDITORS

Harrie T. Lindeberg, Frank Lloyd Wright, Jonas Lie, Walter Hampden, Eva Le Gallienne, Lily Pons

CONTENTS

Cover: Courtesy French National Railroads

Small Modern Houses Designed and Built with Imagination—*by Giles Edgerton* 2

A House Looking into Larchmont Harbor 7

Our Vanishing Libraries: Are Bookshelves in Every Room Usurping the Library's Place in the Small, Modern Home?—*by John Marsman* 8

Origins of Wall Paper in the Anglo-Saxon World—*by C. C. Oman* 12

Famous Predecessors of Our Modern Fireplace—*by J. A. Gotch* .. 15

A Successful Small Home That Suits Its Environment—*by Marianne Hauser* 18

America is Becoming the Center of Fine Silk Weaving—*by William von Herr* 23

The Glory of Stained Glass: In the Great Modern Cathedrals in New York and Washington, Stained Glass Windows are Following the Traditions of Southern Europe—*by James Sheldon* 24

Built to Fit the Foothills 27

Rugs from the East for Homes of the West—*by J. V. McMullan* .. 28

Smart Furniture for Small Houses—*by Anne Moore* 30

Antiques for the Home. Illustrated 36

Talking Shop. Illustrated 39

ARTS & DECORATION is published monthly, except July, by McBride, Andrews & Co., Inc., Robert M. McBride, President; Russell Hughes, Treasurer; E. C. Turner, Secretary. Publication office: 34 North Crystal Street, East Stroudsburg, Pa. Editorial and general offices: 116 East 16th Street, New York. Advertising offices: New York—116 East 16th Street; Chicago—520 North Michigan Avenue; Santa Barbara, Cal.—29 East De La Guerra; London, E.C.4, England—23 Fleet Street. Subscription price: One year, $3.00; two years, $5.00. For Canadian postage add 50c per year; for foreign postage add $1.00 per year. We are not responsible for unsolicited manuscripts or illustrations. **Copyright 1939 by McBride, Andrews & Co., Inc.**



APR 20 APR MAY 8



Historical Maps....

make the perfect decoration

Following an increasingly popular vogue for maps as a part of the decorative scheme of home, club and office, we have published four superb historical maps covering the states of New Jersey, New York, Pennsylvania, and Connecticut.

Beautifully printed in four colors on a heavy art paper and measuring eighteen by twenty-four inches, each one of these McBRIDE HISTORICAL MAPS makes an attractive decoration as well as an artistic and educational gift for both the adult and the child.

Historical Map of the State of New Jersey

Designed by Leon L. des Rosiers and printed in four colors. Principal cities and towns, rivers and lakes, the scenes of historical events, agricultural areas and other points of interest are shown in realistic detail. Surrounding the map is a decorative border picturing famous events in the history of New Jersey.

Historical Map of the State of New York

Designed by George Annand and printed in four colors. This colorful map of the "Empire State" follows the treatment of the map of New Jersey, but in addition to a decorative border the artist has incorporated vignettes of important places, events and personalities in his dramatic cartographic treatment.

Historical Map of the State of Pennsylvania

Designed by Lawton M. Patten and printed in four colors. Never has the "Quaker State's" historical heritage been presented more realistically than in this eventful map. In the lower right hand corner of the map Mr. Patten has incorporated a full color reproduction of "The Arms of the State of Pennsylvania".

Historical Map of the State of Connecticut

Designed by Leon L. des Rosiers and printed in four colors. Rarely has the past and present been blended more successfully than in this map of "The Nutmeg State".

Maps, packed in containers 75c each.



For sale at better department, gift, stationery and bookstores.

If your dealer cannot supply you, send your order direct to the publishers.

Robert M. McBride & Co.

116 E. 16th St. New York

ARTS & DECORATION is published monthly, except July, by McBride, Andrews & Co., Inc. Publication Office, 34 N. Crystal St., East Stroudsburg, Pa. Editorial and general offices, 116 East 16th St., New York, N. Y. Subscription is $3.00 a year, 35 cents a copy. For foreign postage add $1.00; for Canadian postage, 50 cents. Entered as second class matter

SMALL MODERN HOUSES DESIGNED AND BUILT WITH IMAGINATION

By Giles Edgerton

A HOUSE recently built in Palm Springs, by Richard J. Neutra, especially planned for the landscape and for the method of living essential for the happiness of the owner. The illustrations here show the close harmony between the house and the surrounding country.





ONE of Mr. Richard J. Neutra's most famous houses in the West is this one built for Grace Lewis Miller in Palm Springs. What Miss Miller had set her heart on for this home was to provide living quarters in which she could entertain friends, take advantage of the beautiful landscape surrounding the site and at the same time to protect the house from the desert sun. The living room she had built on an earthquake-proof slab. The sliding glass steel doors open on a spacious porch which overlooks the pool and beyond, to the desert and the



BURLINGAME
PUBLIC LIBRARY
Burlingame, Ca.

ECORATION

mountains. The woodwork throughout the house is in silver-gray finished pine. There is a wall of translucent glass to admit light and preserve the privacy of the studio; the other walls are covered with Sanitas or silver-gray paneling. In a letter which Miss Miller wrote to Mr. Neutra after the house was finished she talked in detail of what she had wanted her house to be and what had been accomplished. Excerpts from her letter are being used in this article to describe the Miller home in Palm Springs.

"My original program, as outlined to Mr. Neutra at the time of my first visit to his office, was for building a small house in Palm Springs, to live in, and also to provide appropriate space where I could practice my profession of teacher of the Mensendieck System. The studio, with one mirrored wall, is planned to make a definite and attractive part of the whole living room for my own and my guests' pleasure, and for the sake of making this house desirable to others if I should ever desire to sell it.

"The house, as originally planned, and these plans were well carried out, is an expression of my own desire to live comfortably and happily. A bedroom for myself, with plenty of closet space to accommodate easily and in very orderly fashion all the clothes an active woman needs, plenty of space for all kinds of shoes and sandals, and plenty of storage space for clothes and hats not necessarily in use here in Palm Springs.

"There was to be a small bedroom, with closet, desk and space for books, to

RICHARD J. NEUTRA, ARCHITECT

Photographs by Sh



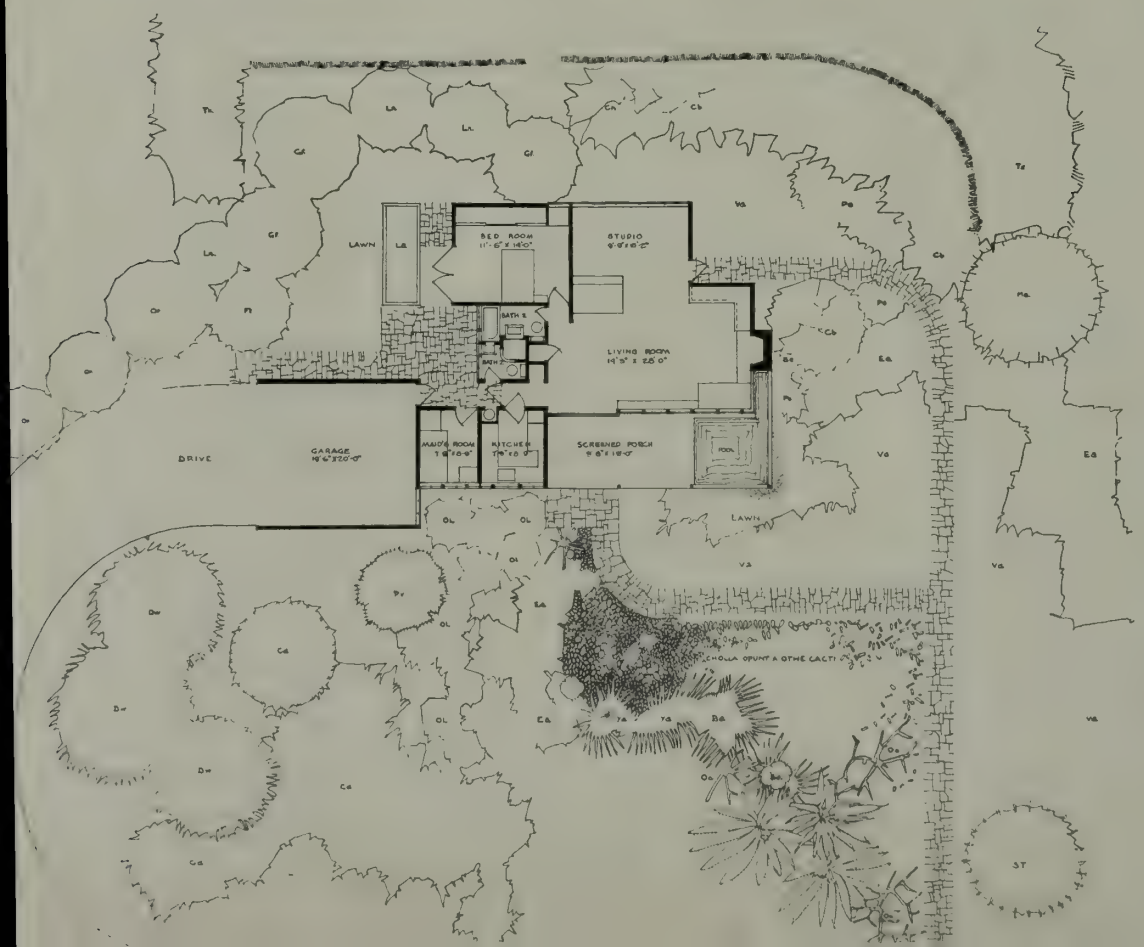
ised by a child or a servant, as desired. It was required that all rooms should easily accessible from the outside; n two bathrooms, one of these acces- e from anywhere, and my own, also ssible to rooms other than my own, possible to shut off and make com- ely private. There is provided in e bathrooms and in my room, too, at dressing table niche, plenty of space jars of cosmetics, creams and sun-tan

Mr. Neutra was given a clear idea of preference for taking meals out- rs. He understood also that I didn't t a dining room; but space in the ng room where a table could be ar- ged when weather was not agreeable eating outdoors. He understood, , that I enjoy making constant use of n fireplaces for heating my living rters. The heat that did not come n the open fireplaces was to be sup- nented by that from electric heaters; this provision for heating has proved aordinarily satisfactory.

The living space outdoors had to be ened and carried out in the plan and ding. This outdoor space separated n the living room by glass window els and the 'Neutra' sliding steel r, easily becomes one handsome large n when the door is open. In my bed- n the same indoor-outdoor effect is mplished by the very simple busi- of fastening the large French doors ning outward, against the steel up- ts that make frame for the screen ch becomes the west 'wall' of the



FLOOR plan for the home of Grace Lewis Miller.



room when all the doors are open.

"No one has a basement or attic here in the desert, and so spaces for storage of clothes not in use for trunks, and for the usual play apparatus, had to be thought of and planned for. A coat closet for guests and for persons coming from the outside was required, as well as ample closet space for linen and for the 'makings' of beds when the couches in the living room are used for the over-night guests. One of the earlier-stated requirements in the program was such a place for the occasional overnight guest to sleep . . . the day and night couches, as Mr. Neutra uses so often in his designs, have proved to answer these requirements and to be also a feature of our living room we would not want to do without now. Since the collection of fine table china and glassware for daily





AT the left is the pool, planned by Mr. Neutra to be a very intimate part of the house. Above are the rooms shown with their window walls which bring the desert and the mountains close to their way of living. —Below, the corner of the living room done in very Modern fashion with a hint of Japanese influence.

use has been one of my hobbies, storage space for more than average supply for a small house was provided in the kitchen.

"I required that all entrances and all living should take place at the same level as the desert floor outside, no steps up anywhere. This has, to my mind, proved to be a very fortunate requirement, although nobody ever stops to think that this may be one reason why in this house we feel so much a part of the beautiful outdoors. *(Continued on page 34)*











THE entrance hall of the Conover home showing the staircase paneled in pine. The carpet is apple-green and the wall paper apple-green with a graceful tan wheat design.—Left: A big, inviting fireplace in the living room is built of antique, hand-made brick and this entire side of the room is paneled in knotty pine with a natural finish. The other three living room walls are painted a soft, rose-tan. Specially designed love seats, upholstered in cinnamon-colored damask, are placed on either side of the fireplace. The drapes are brown hand-blocked linen and the coarse-textured, engraved carpet is tan. Peggy Poe, decorator.—Upper right: The ruggedness and simplicity of this weathered field-stone house suggests New England.—Right: Plan of the first floor of the Conover home.



ER McDONNELL, ARCHITECT

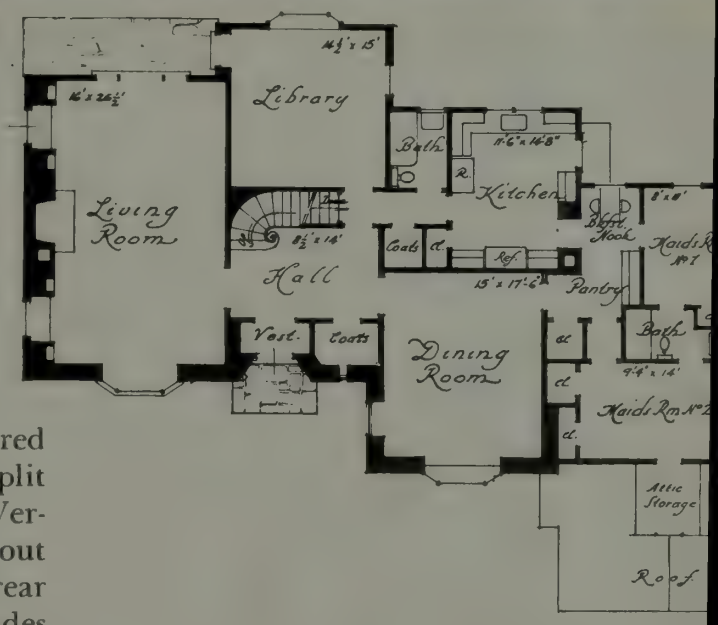
C. W. MOODY & SON, LANDSCAPE ARCHITE

A HOUSE LOOKING INTO LARCHMONT HARBOR

THIS spacious, early American house of native stone has just been completed on Edgewater Point in Mamaroneck, New York, for Mr. Harvey Conover. It is planned to take full advantage of an unusually fine site on the peninsula which extends into Long Island Sound cation for the owner who is Vice Com- at Larchmont harbor and is an ideal lo- modore of the Larchmont Yacht Club, and an ardent yachtsman. Situated on a knoll and shaded by large oak trees, the house commands a sweeping view of the Sound while the garden at the rear, slopes down to a beach on the harbor, and a private dock.

Upon entering the house one of the first sights that greets the eye is the owner's trim blue racing sloop moored in the harbor, directly on axis with the house, and framed in the plate glass picture panel of the library bay window.

The design of the house was developed to express ruggedness and simplicity, and to provide comfortable living for a large family where the keynote is informality. Hence the selection of a type reminiscent of New England, expressed in weathered field-stone, combined with hand-split shakes, white painted trim, and a Vermont slate roof. The plan was laid out to feature the views at the front and rear of the property. The first floor includes an entrance hall with curved staircase, a living room with a bay window commanding a view of the Sound and glazed doors opening on a terrace overlooking the harbor. The living room has an enormous fireplace built of antique hand-made brick and this entire side of the room is paneled in knotty pine with a light natural finish. This pine finish is also carried into the hall and staircase.



In the library and dining room large bay windows overlooking the water are featured. The library is arranged so that it may be used as a guest bedroom, with access to a complete bath which also serves as a lavatory on the main floor.

The house also includes a commodious recreation room in the basement and a special room with outside stairway for storing dinghies and boat gear.

IN a Louis XV walnut room an entire wall is given up to bookshelves fitted in French Provincial frames. This comes near being a real library in which you can relish reading. Courtesy Jacques Bodart, Inc.

OUR VANISHING LIBRARIES

Are Bookshelves in Every Room Usurping the Library's Place in the Small, Modern Home?

By JOHN MARSMAN



A FIREPLACE wall in a library-sitting room. The books are all inset in a plum colored wall, and the draperies and upholsteries are plum and beige. Courtesy W. & J. Sloane.



AN innovation in the use of books is shown in the living room of Mrs. Ellen Shipman in her New York home. In a half-circular group of windows two shelves of books are arranged over the radiators and on the top shelf are a variety of growing plants. The books are convenient for reading and add a decorative note to the room.



THE library-living room in the home of Mr. Richard Mandel. Rows of bookshelves are reflected in the mirror over the fireplace. The room, like the rest of the house, is entirely furnished and decorated by Donald Deskey.

WHEN those of us who were brought up with libraries as a background for our young lives contemplate the change taking place we wonder how much is being sacrificed to the bar, the card room, and the playroom in the modern house. Are we giving up too much that furnished a cultural environment for our early days for the few sets of shelves in our living rooms, halls, bedrooms and dining rooms? Are the old days when we rested in great armchairs before the fireplace with the walls hidden under brilliant book bindings, with no sound from the outside world to be forgotten? And is it sufficient compensation to reach for a book wherever you happen to be sitting and to use our ancient volumes as a scheme of decoration in some of our lovely small rooms?

Nevertheless, there is no doubt that the various rooms, with a few bookshelves or with a few sets of bookshelves, are the vogue at this moment both for the small house and for the city apartment. But with all their comfort, convenience and decorative effect can they ever quite take the place of that beautiful room, the library, with its vast store of knowledge that gave us breathless days of intelligent happiness, and today fills our lonely hours with nostalgic memories?

Yet we ask the question—What is the newest thing in libraries? Is there something fresh in their design or decoration either to be recorded or prophesied? Anything original, intriguing?

To some persons, one suspects, these queries might seem an actual affront, touching on a deeply personal subject. "What new, indeed," they would say, "What can there be new to record or predict about libraries? They are—just libraries. Ever since the Pharaohs they have been assemblages of written records. Today these happen to be printed and bound, and they are universally stored on shelves. Give us plenty of shelves," they would say, "preferably of some good, solid oak or deal, plenty of shelves and no artistic fol-de-rols."

One respects their indignation. The private library was truly a solid and wonderful institution. The room in which it was housed was a sanctuary with an accrued quality of grandeur about it. These libraries were alive.

But, if there is a new spirit motivating architecture and interior designing, the "libraries" want positively to share in its attentions. The newly designed book rooms will want to assert their choice between the contemporary architectural schemes and the old, between the new decorative and constructional materials and the old.

To start with plans, as all good designers do, how about arranging for all the built-in aids to work and comfort that seem desirable? A built-in desk for instance, with concealed lighting for the desk top, with book shelves above and at either side; plenty of shelf space below the open book shelves, covered with doors; the typewriter can be kept down there, on a swinging shelf that comes directly to hand, at proper height, as one sits at the desk.

Suppose we have a considerable assemblage of books to provide shelves for. If the room is high enough we can have a gallery all around it, with its own small flight of steps, and a fine simple balustrade in white-finished metal. If the collection is impressive and we, too, want to be impressive in our plans, why not have the shelves, both below and above the gallery, faced with open doors that are heavily muntined and backed with glass, or that are filled with grillage of white metal, possibly in a wide, right-angled mesh.

Or if there is no place for a gallery, but still the shelves go up too high for comfortable reach, we can use one of those ladders that can be attached with hooks to a rod that is not too apparently affixed to the top or the next to the top shelf. Folding ladders are still useful, that interesting kind that may turn into a stool when folded up, or at least a ladder that is a third as high as it is when extended.

Curving the corners of a book room is often an extremely decorative thing to do, especially when the books go right along with the curve.

Lighting the shelves from above seems to be still the best illumination. Concealed, or rather opaquely covered as one faces them, the reflectors throw the light down along the faces of the books. A series of these reflectors, each on its own little switch button, is very useful.

And the shelves themselves: they are made of glass sometimes, or metal; but wood still seems to be the most practical material. An excellent device, if books are pulled down a good deal, is to give



the shelves a wide bevel along their tops at the front edge. The bevel itself is an aid in easing the book down off the shelf into the hand.

A library at its most interesting is a personal thing. As there are now more libraries, that is, assemblages of books, either large or fairly small, than ever before, it follows that there should be more personally contrived ways of housing them. Even a casual glance at many recent pictures of rooms will reveal that decorators and architects have not at all been neglecting the books. On the contrary they have been trying many things, often with success.

One result is that books have invaded practically every room in the house. The book room as an entity of course has not vanished; it will probably always hold its unique place in the affections. But for several reasons, the most apparent of which is the lack of space, in homes and apartments, it has had to be excluded, and the books dispersed. The living room has received them, the hallways, bedrooms, even the dining room occasionally. Alcoves are lined with books, often to stunning decorative advantage.

Thus the variety of useful and good-looking ways (*Continued on page 40*)

A ROOM of great distinction acquires a library effect by placing bookshelves around and over a narrow doorway. The walls of this room are covered with Louis XIV toile, from the Chateau at LePuy, combined with modern Georgian pine, and the effect is sumptuous. Mrs. Torrance, Decorator.—Lower left: This pine finished room in the home of the late Mrs. James C. Rogerson is an excellent example of built-in bookshelves in the living room. The shelves are set low and are made a glowing feature in the paneled walls.





IN a cozy, small living room the bookshelves are arranged for the utmost convenience with closets running under the lower shelves. A unique feature is an inset shelf in one end of the brick fireplace where the book-of-the-moment can be kept. Paul Brombey, Decorator.—Above: In this Georgian room, with green the predominating tone, two sets of bookshelves are inset at either side of the Georgian mantel. Interesting Chippendale pieces (replicas) include an especially fine couch and, at the right, a collection of antique Queen Anne furniture. Courtesy Manor House. —Lower right: The library wall in Miss Frances Miller's living room. She has an interesting combination of shelves for porcelains, a desk at the right and two sections of small closets set under the lower shelf. The general effect is very informal and engaging.







THIS example of a modern wall paper with a willow design has the effect of a mural. From Schmitz-Horning Company.



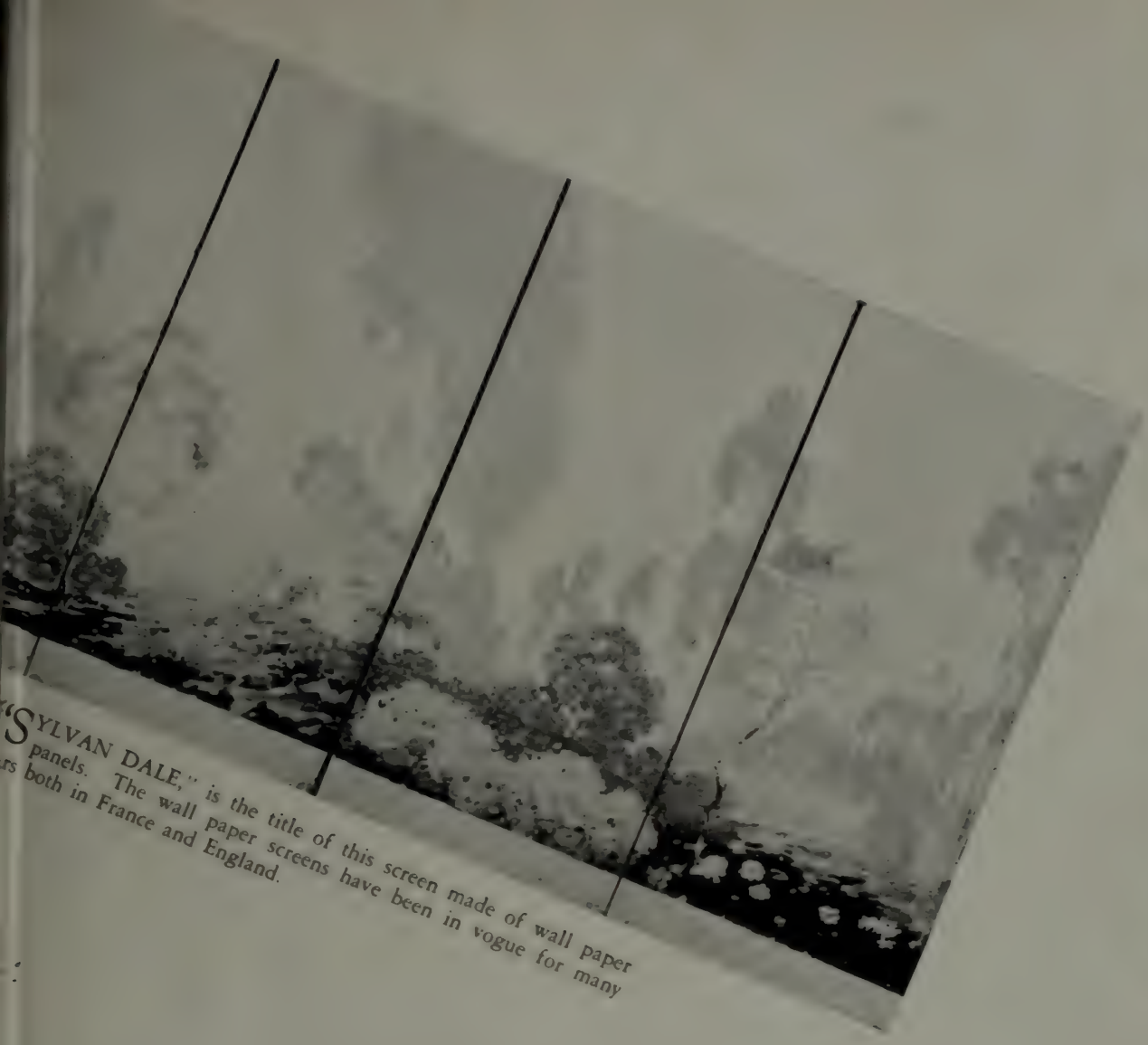
ORIGINS OF WALL PAPE

By C. C. OMAN

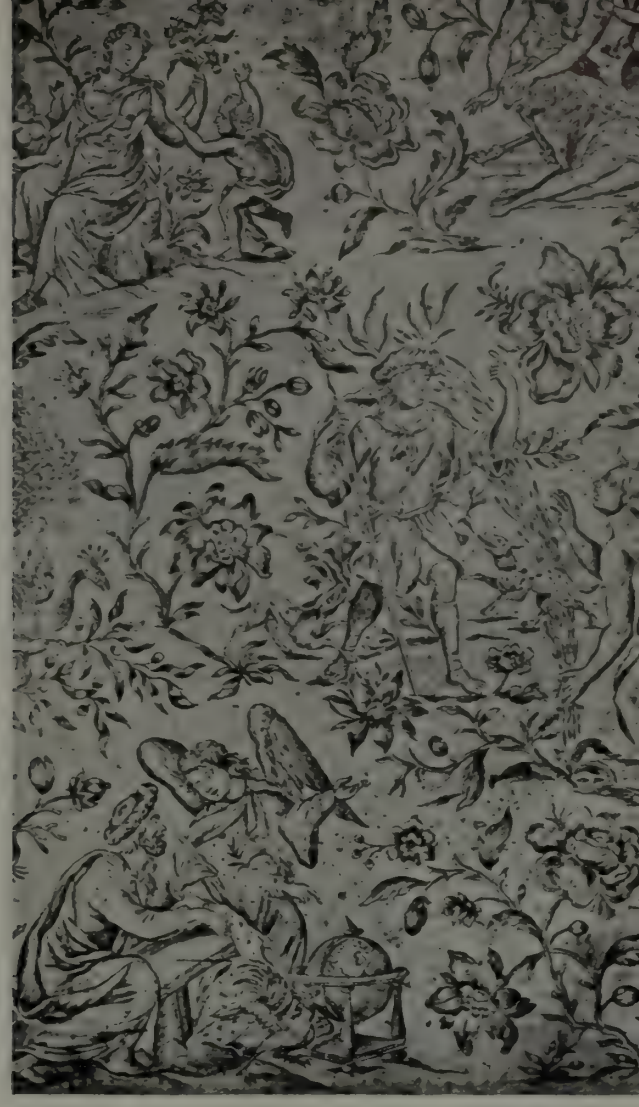
This is the first of several articles on wall paper, ancient and modern, which will appear in ARTS & DECORATION during the coming year. ***Editor's Note***

THIS block-printed wall paper bears as a design the arms of Queen Elizabeth. From Worcestershire. Below—The effect of an old Spanish mural is produced by this paper, used as background for eighteenth-century furniture. The appropriate name of the wall paper is "Valencia." Schmitz-Horning Company.





"SYLVAN DALE," is the title of this screen made of wall paper panels. The wall paper screens have been in vogue for many rs both in France and England.



A BLOCK-PRINTED wall paper "Diana and Actaeon" from the permanent exhibition at the Victoria and Albert Museum.

N THE ANGLO-SAXON WORLD

THOUGH there is no record of paper making in England earlier than 1495, when a certain John Tate is recorded as having a mill at Hertford, paper had been in general use in this country for quite a century. When it had ceased to be a valuable commodity, its use for wall decoration became economically advantageous in comparison with the other materials in use at this time. Paneling, tapestry and its cheaper substitute of painted cloth, were necessarily more expensive because of the cost of labor and materials. Painting or stenciling on the plaster were the cheapest alternatives, but at best the walls remained as chilly as before, and a skilled workman was required on the spot. It did not become usual to hang wall paper in rolls till late in the seventeenth century, and previous to this no particular skill was required for pasting on a wall sheets of paper measuring only about fourteen by eleven inches.

While the introduction of wall paper was due to the relative cheapness of paper as a material, it was popularized by the newly imported art of printing. Printed wall papers were certainly not the only type of paper hanging in use before the seventeenth century, for painted and stenciled papers also existed. The printed wall paper, however, shared the advantages that the printed book had over the illuminated manuscript. If lacking variety and color, it could at least be made an artistic production and be repeated without further difficulty an infinite number of times. A very considerable number of designs have been recovered from odd sheets which had been used to line old cupboards and boxes. Colored wall papers were less often used for this purpose, so that fewer have survived.

The earliest wall paper yet found was

IT was fortunately the custom, many years ago, to line boxes with block-printed paper. This has preserved samples that would otherwise have been lost. At the right is an old English box painted on the outside and decorated in this fashion on the inside.





THIS English hand-painted paper in the Chinese style is used as a wall panel, with wall paper border. Circa 1740.



ONE of the famous J. B. Jackson wall papers. An Italian landscape printed in oil colors.

overed in 1911 pasted on the ceiling he Master's Lodgings at Christ's Col-, Cambridge. The design was in-ed by the silks and velvets which e imported from Italy, but worked it was a Tudor letter H and a bird ch provided a clue to the artist. A ain printer, Hugh Goes of Beverley, nown to have used the mark of a e, and to have been working in York 509. The backs of the fragments of er proved equally informative, for them were printed, among other gs, parts of a poem on the death of ry VII, and a proclamation of the year of Henry VIII. The wall paper, efore, might well have been printed bout 1510.

he use of textile designs for wall rs was continuous throughout the enth and seventeenth centuries. As le the simpler types of embroidery imitated, particularly "Spanish stitch." As these depended for their effects chiefly on simple contrasts, they could be more closely copied than those in which color played an important part.

A reproduction of four sheets of a design recovered from a deep box in the Oxford University Archives gives some idea of the cumulative effect of a wall paper dating from about 1615. The charm of this simple pattern of oak leaves, acorns and country flowers is obviously borrowed from an embroidered original; the closeness of the imitation being indicated by the various stitches being shown in different types of hatching.

Another example of a different type of design is shown in a wall paper which is seen still lining a box. The pattern is a sort of chequer of Tudor roses and crosses and is arranged to give the impression of a textile that has been slightly stretched. It is possible to date this paper after 1615, as it is on the back of sheets on whose other sides the edition of Camden's "Remaines concerning Britain" of that year had begun to be printed.

It is probable that most of the early printed wall papers were the work of men who, like Hugh Goes, were usually engaged in producing books or had received their apprenticeship in that craft. It is not, therefore, surprising that many of the wall papers of this period should show a marked similarity to the title pages and illustrations of contemporary books. Little scenes of tilting knights, St. George and the Dragon, the figures dressed in the costumes of foreign lands which are found in these wall papers might well have been used as vignettes in a book.

The example found in an old cottage at Besford, Worcestershire, is very typical and is dated by the arms of Queen Elizabeth. An interesting variant of this paper, into which St. George and the Dragon, and the Tudor rose have been introduced, has been found at the Public Record Office.

One illustration reproduced here shows a paper of a purely pictorial description, obviously the work of a book illustrator. In the center is shown the metamorphosis of Actæon by Diana, and parts of other mythological scenes appear in the angles. As these last are incomplete, it is clear that this wall paper consisted of a number of sheets of different design instead of a single repeat as was usual. The character of the design shows that this paper belongs to the second half of the seventeenth century, so that it must be reckoned among the later productions of the school which produced the simple block-printed hangings.

After a period of popularity of nearly two centries the black and white papers appear to have fallen into disuse in about 1700. The latest examples show a decline in workmanship, but the reason for their disappearance seems to have been the growing demand for colored hangings. It is remarkable that though the Chinese and the flock wall papers which now appear on the scene were for the most part superb productions, the ordinary colored papers in use were technically inferior to those which they supplanted.

It seems prob- (*Continued on page 38*)



CHIMNEY piece in the Audit Room of old Boughton House, Northamptonshire, dating from the middle of the sixteenth century; a forerunner of the more ornate work of Elizabeth's time.



A CHIMNEY piece shown at the Victoria and Albert Museum, taken from the old palace at Bromley-by-Bow. The heraldic achievements that dominate the design exhibit the royal arms. The date is about 1606.

FAMOUS PREDECESSORS OF OUR MODERN FIREPLACE

By J. A. Gotch

As in all ages and all countries, sleep, food and warmth have been essential to life, and most meager hospitality has usually offered to the stranger bed and board and a share of the hearth. The hearth has always been the center of household life; round it the family has clustered, and to it have constantly returned those whom fate compelled to wander from their home. From the earliest times no fire has been more sacred than that which burnt upon it. But in the present day the radiator is supplementing the fire and even threatening to extinguish it, much to the satisfaction of ardent labor-savers and smoke-abaters. The ancient fire worshiper commands our sympathy and respect; his cult was a mixture of poetry and common sense: but the cult of the radiator worshiper, were such conceivable, would rouse no such pleasing emotions.

Since the fireplace is so important a feature in household life, it has always had a certain amount of ornament bestowed upon it, either little or much according to the fashion of the times. In early days circumstances called for but little; in later days, when a display of magnificence was demanded, as it was under Elizabeth and James I., its ornamentation could hardly be too profuse or fantastic. In some of the first important houses that were built in England the fire was laid upon a veritable hearth in the middle of the rooms, more particularly of the great hall. This expedient must have been crude, for the smoke eddied about on its way to an opening in the roof, and what failed to be thus carried off found an alternative means of escape through the window openings which were unglazed and depended upon shutters for the exclusion of the weather. Such a fire must have been an uncomfortable form of central heating, but it was a form that remained in use even down to the time of Henry VII, who built himself a place at Richmond with a hall thus warmed. At Penshurst in Kent the hearth in the middle of the great hall may still be seen.

The more usual practice was to form



TWELFTH CENTURY chimney piece in the banqueting hall of Castle Hedingham, Essex, when Henry I was King



A FIREPLACE with grate from Bede House, Lyddington, England. Originally built in the sixteenth century by a Bishop of Lincoln.

a recess in one of the walls of a room and to carry a vent from it for the escape of the smoke. It was not such a flue as we are accustomed to, which goes up the whole height of the house into the outer air above the roof. It was quite short, being carried through the wall only a few feet above the fireplace; the draught, therefore, was generally inadequate and the fire smoked. These recesses in the wall were large enough to hold great billets of wood, then the universal fuel, and they were arched over with some attention to appearance, as may be seen in an example from Castle Hedingham, which dates from the early years of the twelfth century when Henry I. was King.

But although the smoke from wood is less disagreeable than that from coal, it was evidently much disliked, and accordingly the expedient was adopted of forming a projecting hood or canopy over the opening. At Stokesay Castle in Shropshire there are the remains of a fireplace which had a canopy of wood; the corbels that carried it remain, as does the framework on which it rested. The hood itself has gone, but its slope is indicated by the indentation in the wall, which narrows as it goes upwards. It is evident that these canopies, although plain in treatment, must have been commanding features. In France and the Netherlands such canopies were often profusely ornamented, a great wealth of panelling and heraldry being lavished upon them, but English craftsmen ap-



AN English chimney piece in the dining room of Haddon Hall, Derbyshire. The iron grate and brass dogs are pierced with decorative

AN ornate chimney piece in the great hall of Castle Ashby, the seat of the Marquis of Northampton; an elaborately carved Elizabethan design, with furniture and wall panelling in the period.

CARVED chimney piece, with a coronet to hold the decorative frieze, at Fawsley, Northamptonshire. The arms of the Knightley's form the motif of the decoration.





pear to have put severe restraint upon their fancy. These examples are all of the thirteenth century, that is to say, some hundred or hundred and fifty years later than that at Castle Hedingham.

As time went on canopies fell out of fashion. The recesses were made deeper and wider, and the flues were carried to a much greater height, thus increasing the draught and lessening the chance of smoking. The openings were then again arched over at a height that was considered, too often erroneously, suitable for catching all the smoke; but they were ornamented much more elaborately than in the early examples.

Heraldry was called upon to lend its aid, and the panels were filled with shields bearing the family arms. The owners thus had the double satisfaction of possessing a striking chimney piece and of displaying their descent from notable ancestors and their alliances with other important families in the past. Some fine examples of heraldry applied to a scheme of decoration over a fireplace are to be seen at Tattershall Castle in Lincolnshire which was built by the Lord Treasurer Cromwell in about the year 1440. The chimney pieces were taken out bodily some years ago and were sold, but fortunately they were rescued by the late Marquess Curzon, who had them replaced in the course of a thorough renovation of the building by the Office of Works, into whose charge he committed it on completion. The ceremony took place in 1914, very shortly after the Great War broke out.

There is a fireplace at Beaupré in Glamorganshire where the work has a strong resemblance to much that was being done in England at the same period. The shields here were not carved, but it is quite possible that they were painted with arms held in highest esteem by the owners. A yet simpler treatment, consisting of traceried panels without any heraldry, may be seen at what has been for many years Bede House at Lyddington, in Rutland. The house was originally built early in the sixteenth century by a Bishop of Lincoln, to be used as a residence when he visited this distant part of his diocese, and the great hall has a wood cornice with fan tracery of uncommon interest.

Even when there is no heraldry or other ornament such as panels, the simple fireplace opening is an attractive feature; the flat-pointed arch spanning a deep and wide recess, the pleasantly molded jambs, and the two spandrels filled with carving combine to give it a special character. Such unpretending chimney pieces are to be found in most old manor houses of the time of Elizabeth and James, and even in so important a house as Haddon Hall in Derbyshire, where very little attempt at ornamentation was made beyond what the surrounding wall-paneling provided. It happens that in this example there are no spandrels, the flatness of the arch rendering them unnecessary.

The passage of time has now brought us down to a period when alongside the simple treatment of the manor house were to be found in great houses some of the richest and most complicated expressions of magnificence. These owe their treatment primarily to the change in the spirit of design that was brought about by the Renaissance, a change which affected all the crafts. Italian forms found their way into English work, and handled as they were by clever men not fully instructed in the true gospel of Italian art, they underwent curious and piquant changes in the process. Their effect may be (*Continued on page 40*)

THIS chalet in the Bernese Oberland, at the foot of the royal Alpine trio, Eiger, Mönch and Jungfrau, so perfectly fits the landscape that it appears to have grown there. The miniature boulders on the roof are placed there as a defense against the high winds.

A SUCCESSFUL SMALL HOME THAT SUITS ITS ENVIRONMENT

By MARIANNE HAUSER

ELABORATELY carved chalet at Lauenen in the Saanen country. The double stairway ends in a balcony which runs around the house. This is typical of the handsomer cottages; the richer the people the more balconies they have.

Photographs courtesy of
Swiss Federal Railroads



THIS Ruedihaus in the Bernese Oberland is from 1753. The front facade is elaborately painted and the windows made of the bottle glass so widely used in the mountains. The inlaid work dates back to 1641.

IN 1580 Montaigne made his epical journey to Italy, passing through Switzerland on the way. His comments on Swiss life make some of the most delightful pages of his "Journal." His dignified descriptions, usually so critical and matter-of-fact, melt away at sight of the Swiss home. With an admiration almost naive he marvels over the little iron forged instruments he finds on the table. He praises the good food and the Swiss comfort. One can easily picture him sitting in his sixteenth-century costume, arms crossed, legs stretched out in front of the huge tiled stove, resting after the strenuous days of travel, while the storm roars through the mountains. "Their custom of warming their houses by stoves pleased us greatly," he writes approvingly. And he adds: ". . . In warming yourself you burn neither your face nor your boots."

This was in 1580. Switzerland has changed greatly since then; perhaps in some respects more than other European countries. Yet the Swiss home, and especially the chalet, still inspires the feeling of utter comfort. The world outside the carved wooden house is rough and savage at times. We enter the low door and find ourselves surrounded by the friendly simplicity of a rural home. There is the darkened, wooden ceiling, there are the small, curtained windows set in paneled walls, and in the corner stands the bulky, tiled stove which has survived Montaigne and many centuries.

We admire the forms of primitive or native architecture not so much because of their objective beauty as because of their kinship with nature. A building, lovely in its specific scenery, might appear meaningless and perhaps even ugly, if transplanted from its original environment into some foreign landscape.

There exist few types of rustic architecture which are so much in keeping with their surroundings as the chalet of Switzerland. It is as much a part of the mountains as the Swiss people. Put it on a plain, build it close to the seashore, and it will be robbed of its charm. Give it the background of mountains or hills, and the chalet will appear as natural a



THE furniture in this living room at Willigen is typical of the finest chalet pieces with their painted ornaments and inscriptions in elaborate script. Photograph By Hartmann.

IN this kitchen, in an old Engadine home near Tarasp-Schuls-Vulpera, the chairs are richly carved and the household silver and pewter is displayed on shelves and kitchen boards. A deep-set window is finished with bottle glass. Photograph by Feuerstein.





THIS house at Kandersteg is most extravagantly decorated with paintings and inlay and an elaborate use of fenestration. The façade of the upper story bears the family coat of arms.



LIVING ROOM in the Ruedihaus chalet at Kandersteg. The entire walls of the house are set with windows made from bottle glass. With the exception of the couch the furniture seems rather Modern. Photograph by Brügger.



HERE, in a typical bedroom in the Meiringen district, is shown the inset bed with curtains of peasant weaving; these beds are arranged to give privacy in a general sleeping room and to protect the sleepers from drafts and winter cold. Photograph by Hartmann.



THE Swiss mountain house is built with projecting eaves to afford protection from the heavy snows of winter and the heat of summer. Photograph by Paul.

growth as the trees or stones, or flowers.

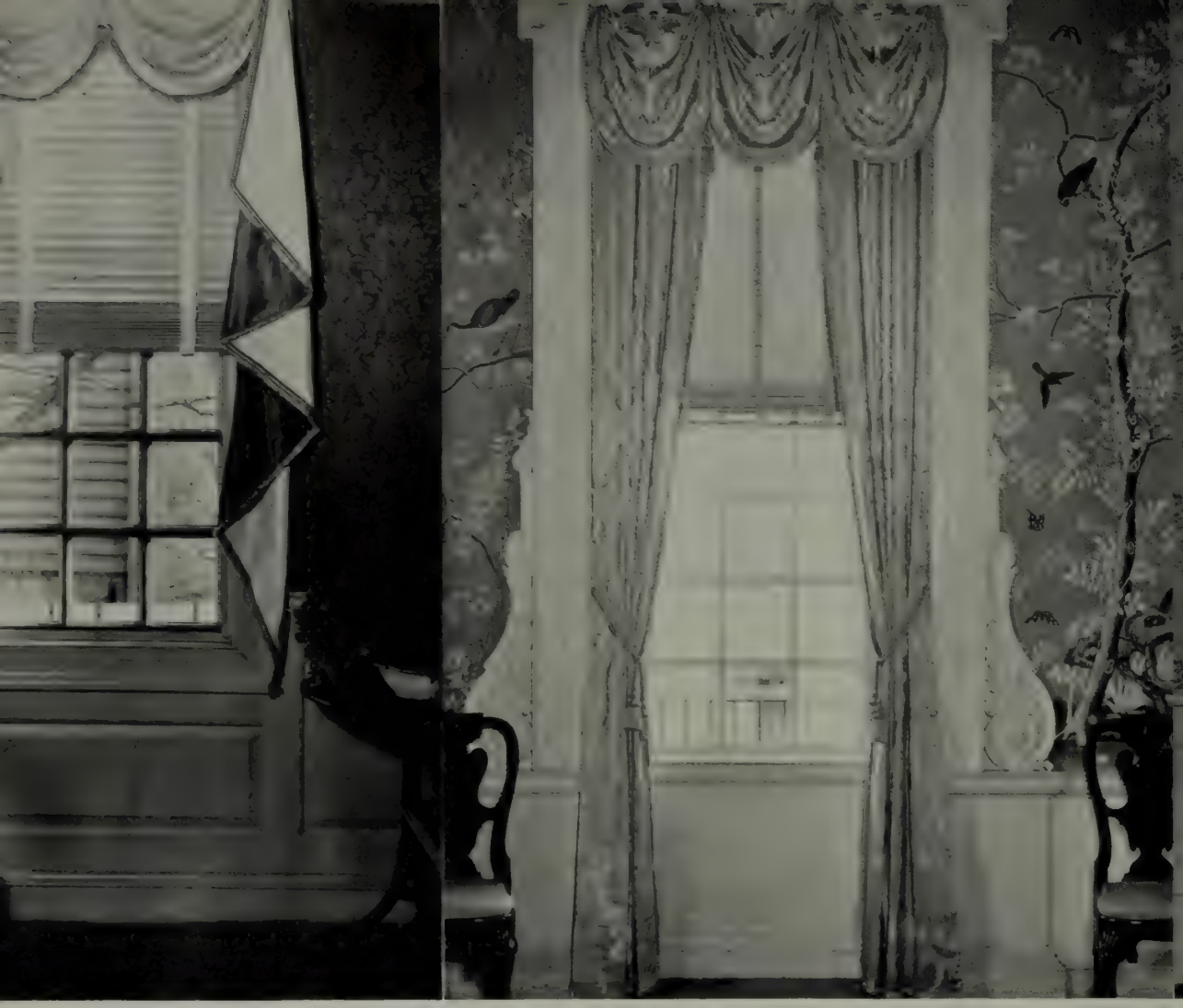
The background need not necessarily be Alpine. All over the world the chalet has been imitated, and successfully when the imitation was done with modesty and the background chosen with care. In the mountainous regions of the United States the form of the chalet has been adopted for many country homes. In the architecture of Sun Valley it has been commercialized almost excessively. As the inevitable romantic setting for winter sports, its pattern appears conspicuously in homes, hotels and amusement buildings.

Yet the charm of the real Swiss cottage lies in its modest submission toward nature. Unpretentiously it leans toward the slope of the hill. Its low, wide-angled roof is *(Continued on page 38)*

BURLINGAME
PUBLIC LIBRARY

BUILT snugly into the hillsides with wide, overhanging eaves, the Swiss chalet defies the elements. No home in any country more successfully suits its environment.

THE chalets in the canton of Berne, Switzerland, have roofs sloping almost to the ground with wide projecting eaves. The chimney in this cottage is suggestive of Spain.



CURTAINS somewhat after the Regency type are in the Ladies' Withdrawing-room, the Raleigh Tavern. They are made of a ft, cream fabric lined in red. The cream aterial was made by Scalamandré

YELLOW lampas curtains, with yellow and ivory pattern, in the Supper Room of the Governor's Palace. This fabric was reproduced, from the original antique material, by Franco Scalamandré.

IN the blue room of the Raleigh Tavern, at Colonial Williamsburg, the curtains are of gold damask. A Chippendale chair of the famous "ribbon" variety is placed in front of the windows and at the side is a Chippendale mirror. Fabric by Scalamandré.

ONE historian definitely states that eaving was known in Egypt at least six seven thousand years before Christ; nother is equally certain this art was not troduced until 5000 B. C., others make ntirely different claims. Be this as it ay, we of today have inherited weaving an established practice and may ac-pt it for what it is. America has be-me the center of this industry, because the foresight and abilities of a chosen w masters who have selected this coun-y as the logical place for continuance d furtherance of their profession. hey were wise, these older men, for in cent years the European centers which proudly boasted of the finest fabrics eated by man have been reduced to olitical shambles of one type or an-her, Andalusia, Cordova and Granada th their rich Moorish influence having en prey to the most destructive of ese forces—civil war.

Spain, conquered in 730 by Moham-edan forces and held by them until 92, developed a foreign quality in its brics unlike any other part of Western rope. Much of that heritage of rich-ss and color was brought to our conti-nt by the Conquistadores and the set-tlers who followed them across the ocean.

The foundation for the early art of Spain, generally termed Hispano-Moresque, is the ornate and intricately patterned style which has become the backbone of all Spanish art, and more especially of its textiles. Before long the far-reaching Italian influence, with its bands of color and some small repeating motifs, waged war with the earlier Moorish influences—as did the Christian religion battle with the Mohammedan at that time. These adaptations of Italian motifs are still finding popularity today in the serapes of the Mexican natives and certain tribes of American Indians, strange as it may seem.

With the discovery of the fabulous lands of Cathay, and later the discovery of gold in these new lands, more and more artists were attracted to Spain, which to the old world was "the country whose cities' streets were paved with gold."

Handsomely embroidered velvets and rich brocades were imported from Genoa and Venice. The looms of Granada and Cordova produced fabrics with quantities of gold introduced into all patterns. But despite this, the glorious products of Spain's neighboring state seemed doubly attractive to the *chi-chi*. The Mohammedan influence in fabrics from Granada remained, a lovely reminder of the unswerving purpose of the Moor battling the increasing pressure of outside forces. From these opposing elements gradually developed an extremely pleasant combination of Moorish tracery and Italian scrollwork; coat of arms and arabesques.

Spain reached the peak of her artistic triumphs in the sixteenth and seventeenth centuries, and as Italy gradually relinquished her hold as leader of the artistic world, it seemed an inevitable certainty for Spain to be her successor. Due to internal unrest, then as now, that glory lasted but a short while and she was eclipsed by France.

The earliest designs that can be credited to the French are found in their tapestries and embroidery, not woven fabrics. Naïve in their simplicity, they merely copied plant forms from the prevailing style in architecture. The exile of Pope Clement V from Rome to Avignon gave French weaving its real start. He brought with him Italian weavers. Naturally, the fabrics produced by them

BURLINGAME
PUBLIC LIBRARY
Burlingame, Calif.



IN the Apollo Room, at the Raleigh Tavern, the curtains are blue damask. They are finished with a fringe and drawn back from a wooden rod. Fabric by Scalamandré.

AMERICA IS BECOMING THE CENTER OF FINE SILK WEAVING

By WILLIAM VON HERR

were Italian in pattern and weave but, nevertheless, they appealed to the taste of the French people.

The Italian influence was not overcome until the seventeenth century when the fabrics of Avignon became purely French. The patterns of Italy continued to be accepted by the French, though in their hands the broad bold sweeps of Italian design made way for the more intricate patterns so typical of the French of that period—the infinite and painstaking detail that eventually overthrew all rhyme and reason in the rococo style of the next century.

From the days of the Romans there is no record of weaving in England until the time of William the Conqueror. Weavers from Normandy and Flanders followed the Conqueror there and continued to make the fabrics with which they were familiar. In place of the silks and rich fabrics of other countries, the English and foreign weavers in England developed woolens and linens. However, Edward III took such a great interest in the industry that with the aid of his wife, Queen Philippa, he established silk-weaving in London. But, there was no development in native art, and the patterns borrowed from various countries resolved into a mixture not unlike the language being evolved at the same time.

England's embroidery progressed remarkably, and it was not until the eighteenth century that her woven textiles became noteworthy. The Revocation of the Edict of Nantes in France drove many skilled weavers to her shores. Parliament, in 1697 barred French silks and several years later those from China, India and Persia. Thus, during the reign of King William III, came the foundation for England's splendid eighteenth-century silks. For the first time, French, Italian, Spanish, Moorish and Chinese motifs and weaves were combined to form rich and lovely fabrics that emerged as purely English. Certain of these fabrics have been used at Williamsburg, Virginia.

The restoration of colonial Williamsburg by John D. Rockefeller, Jr., has brought into the public eye a family of master weavers in America. Throughout the entire restoration program at Williamsburg, the elite of craftsmen and artists have been chosen. This was virtually inevitable because from the very beginning accuracy and authenticity have been the major keynotes of the restoration. The architects, Perry, Shaw and Hepburn, in collaboration with Mrs. Susan Higginson Nash, have executed the architecture and furnishings with the utmost regard for these guiding principles.

It was almost inevitable that Franco Scalamandré, with his already well established reputation, was chosen for the reproduction of certain damasks and lampas to be used in the Governor's Palace and the Raleigh Tavern.

For generations, the Scalamandré family has been producing fabrics of unexcelled design and weave in Calabria. Sensing the infinite possibilities for still further triumphs in a country with unlimited natural resources, Franco Scalamandré, acting as a scout for his father, came to the United States to investigate the advisability of moving their mills from Italy, where they were well-known, to the United States.

The situation presented an inviting challenge. The result was the founding of the Scalamandré mills. Special jacquard looms of his own design make it profitable for this weaver not only to produce fabrics of his own design and weave, but to reproduce any fabric that has ever been made. Using fragile glass heddles, he can create the faulty broken-threaded product of past days; or with steel heddles create fabrics of the same design and weave without faults.

It would seem that life has come again into this field. For evidence or proof of this, one has only to turn to the work which this master-weaver has done in reproducing certain of the fabrics from the exhibition buildings of the restoration in Williamsburg—under the supervision and with the approval of the restoration authorities.

Insistent and continued demand for copies of furniture and furnishings in the exhibition buildings at Williamsburg has prompted the restoration authorities to permit certain selected reproductions and adaptations to be made through licensed manufacturers. After his achievement with fabrics required in the restoration, Scalamandré has been selected and licensed to manufacture approved reproductions of certain fabrics used in the exhibition buildings and in demand by the public.

Today there is again a definite advancement in the creation of fabrics. Because of the skill and knowledge of a group of expatriate master-weavers, the purely American weaves and patterns are being evolved from the glories of the past. Once more has war and political intrigue shifted the center of a great industry—and once more is the industry rising, phoenix-like, to greater heights.



IN the two great cathedrals in America, in New York and Washington, the influence, happily, as to both architecture and brilliantly stained glass windows, is from the south of Europe. A magnificent example of this trend can be seen in the Lawyers' Window in the Cathedral of St. John the Divine. Designed and executed by William Herbert Burnham.

THE GLORY

In the great modern cathedr
glass windows are followin

By

HE groves were God's first temples: Gothic cathedral seeks to reproduce grandeur, the repose, the serenity of forest: with columns like the boles of trees, aisles like their arching nches, traceries of twig and leaf, endors like the sunrise or the sunset ough the twilight mystery of the pri- val woods. Its mood is a matter of rolled light.

Gothic was the first architecture to ex- nd and glorify the window. Early ar- tecture, from the tepee of the Indian the igloo of the Eskimo to the palace the king or the castle of the noble, s merely for defense—defense against ather or defense against war. Gothic ught in light as a new feature.

The French crusaders returning home from the East brought with them all the essential features of Gothic. They took the pointed arch, the minaret, the slim spire, and combining them with the steep-pitched roof of rainy Europe created a new architecture. And to this they added stained glass as the crowning glory.

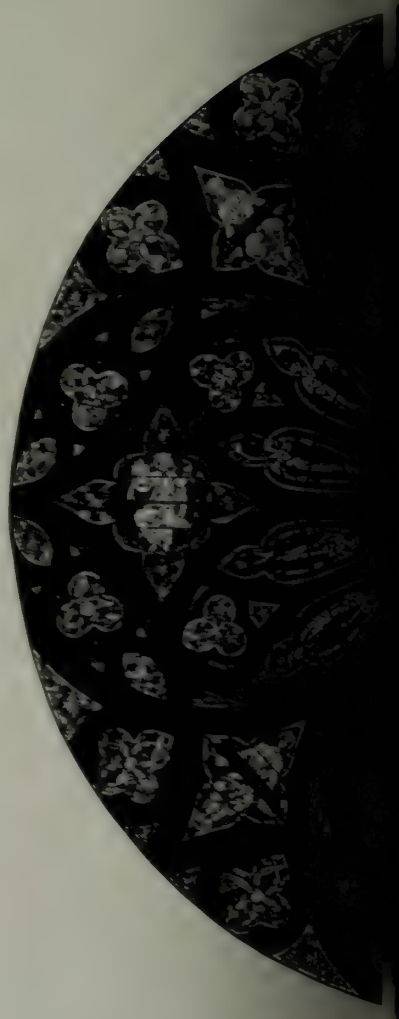
Gothic architecture rigidly excluded white light, and thus preserved the mystery and witchery of the forest, its prototype. It is fascinating to think that this capture of the sunset and the rainbow in the stained-glass window, one of mankind's supreme artistic achievements, was in reality the glorification of the simplest things—the transformation of the commonplace into the sublime, the celestial—for stained glass is merely common sand and common metals transmuted by the furnace into a new substance.

The Oriental, the man most familiar with light, sought escape from the sun by repairing to a cool, dark interior. He placed his latticed window high up under the eaves to rest his eyes from glare, and then still further enhanced his comfort by tinting his glass in jewel fashion. The Medieval French, most architectural of peoples, logically expanded the window, until eventually there was only sufficient wall to hold the glass.

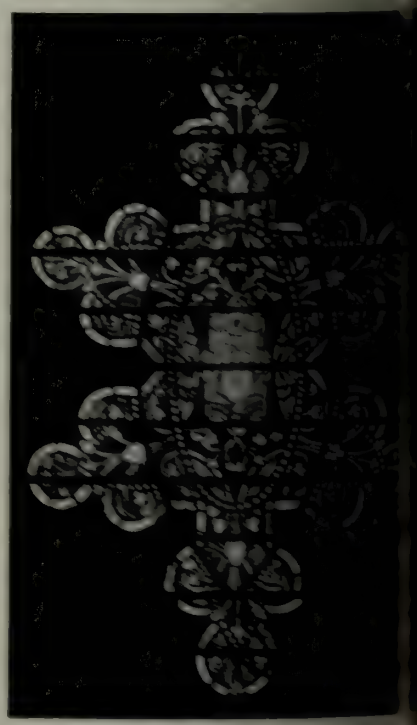
Gothic glorifies the arch as a symbol of kindliness, of coöperation. Arches everywhere—arches, fan-vaulting, groining in nave and aisles; arches in every bay, every entrance, every window; arches with each stone helping to carry the load, and above them all the keystone distributing the strain. And flying buttresses, slim and airy like a spider's web, until the poets speak of them as lace and "frozen music."

To crown all, these happy architects and craftsmen took fine sand—silicon; and common metals—iron, copper, cobalt, and melted them together in a furnace heat of two thousand five hundred degrees, producing jewels in a day for which the processes of nature require millions of years. Of all the creations of man, is there any equal to this miracle of artificial jewels? And there proved to be another feature equally interesting—that the beauty of stained glass continually enhances throughout the years. Erosion, dust crystallization, rain, merely add to its glory until a panel, seven hundred to eight hundred years old, from a half-ruined church, may be the costliest treasure of human handiwork, the first thing to be hidden underground in war, like gold coin of the realm. A panel of stained glass two feet square sold a few years ago at auction in New York for seventy thousand dollars; and a collection of small panels was listed, for the appraisal of an estate, at five hundred thousand dollars—values like the canvases of the greatest painters.

Just as there are two schools of music—Italian and German—so, in like manner, there are two schools of



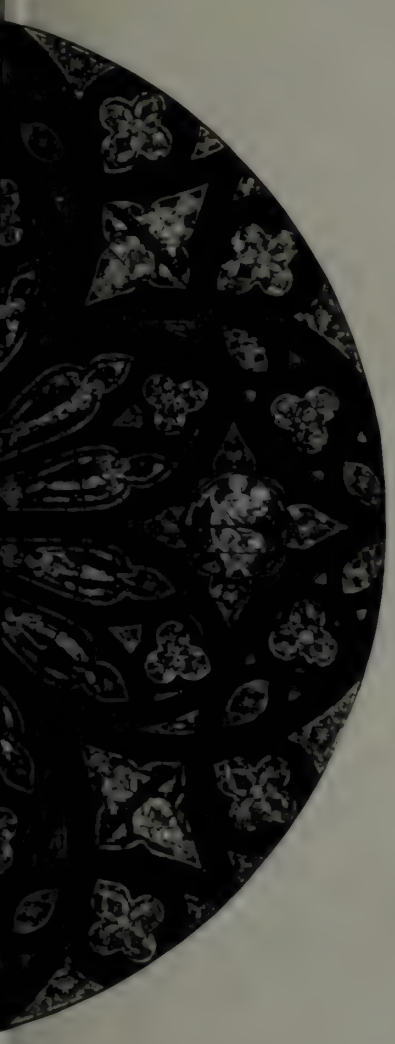
THE stately west rose window in St. and the craftsman to symbolize wisdom and power. The entire compo emotional appeal of pure color ali windows in the Cathedral of St. Joh dows were designed and made by Char



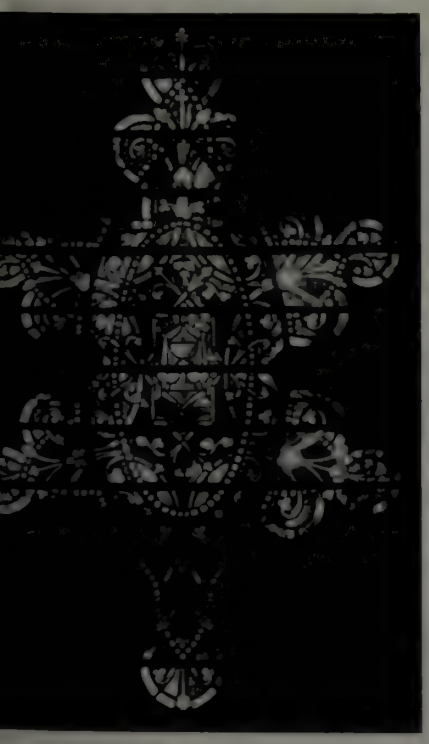
AINED GLASS

ork and Washington, stained
ions of Southern Europe.

ON



ne marks the effort of the architect
ministry as a revelation of love,
on a belief in the spontaneous
Below are two of the tower entrance
Both the rose and entrance win-
Cram and Ferguson, Architects.



stained glass, for the same reasons and inevitable as the contrasting temperaments of Northern and Southern people.

The Puritans banished color both in window and in raiment. England has never escaped this Puritan taboo.

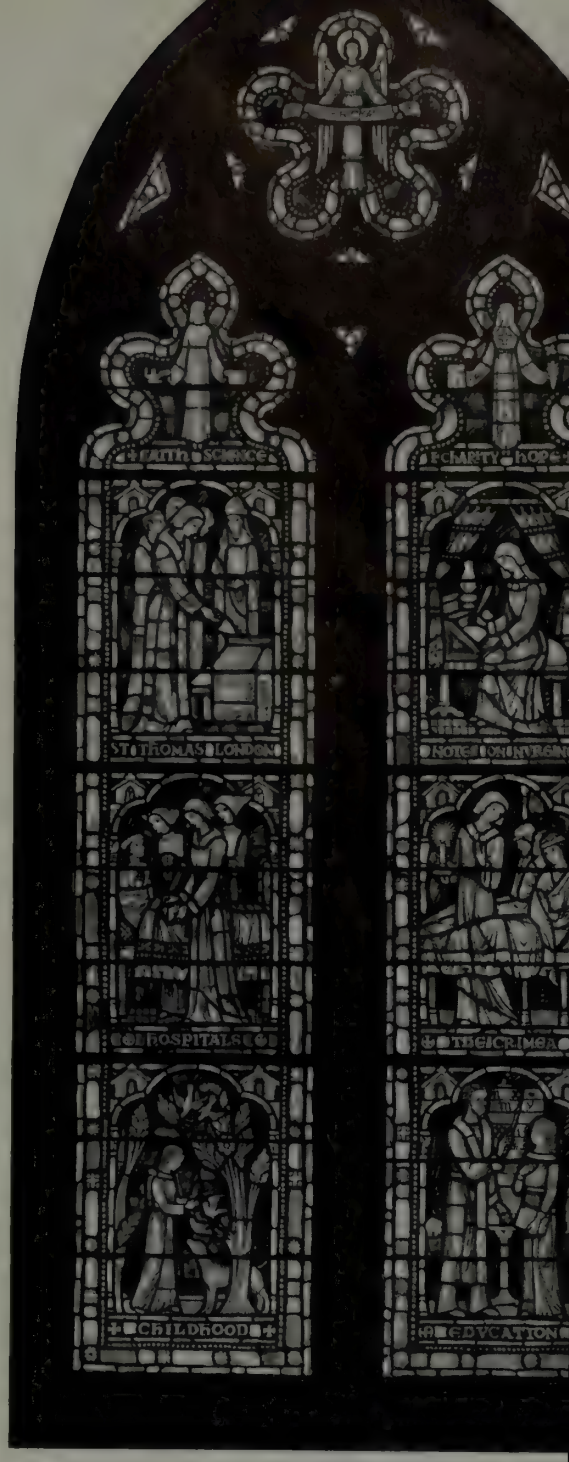
Although the Puritans and Cistercians banished color for religious reasons, it was the architects who demanded in Exeter "two-thirds white and one-third color." This is spoken of with approbation by W. D. Caroe, resident architect at Canterbury, in his letter deploring the American swing to full color. The architects, Scott and Lutyens, in Liverpool, show a similar preference for colorless glass; Bryn Athyn in Philadelphia is largely gray or grisaille; St. Ouen, and St. Mary's Recliffe, in Bristol, two of the finest Gothic structures in Europe, have their beauty seriously marred by eighty to ninety per cent white glass. There was, however, a legitimate reason for the architect's insistence on light windows and this is to be found in the climate of England itself and in the amount of sunshine.

The Church of England in America naturally followed English tradition, English architecture and English glass, until the American architects of the New York and Washington cathedrals pointed out the scientific reasons why light in the latitude of New York and Washington is necessarily so vastly different from the light of York in England. A noted English artist has observed that "The type of window suitable for Durham and York Minster is as inappropriate to the high light of Madrid and New York as a bathing suit would be in the desert of Sahara!"

A dozen years ago, the Bishop of Washington asked a challenging question, "What is the lightest, full-colored cathedral in Europe?" and invited representatives of the Building Committee of the Cathedral to seek the answer. Architects and glasspainters were sent to Europe to verify the Committee's findings and the Chapter which had been marching to England for a quarter of a century, turned and marched south into the heart of Spain, finding there the highest example of color plus light.

At the same time, the Cathedral of St. John the Divine, under the guidance of Ralph Adams Cram, acting independently, reached the same conclusion—

Reprinted from RELIGION IN LIFE
by permission of the Abingdon Press.

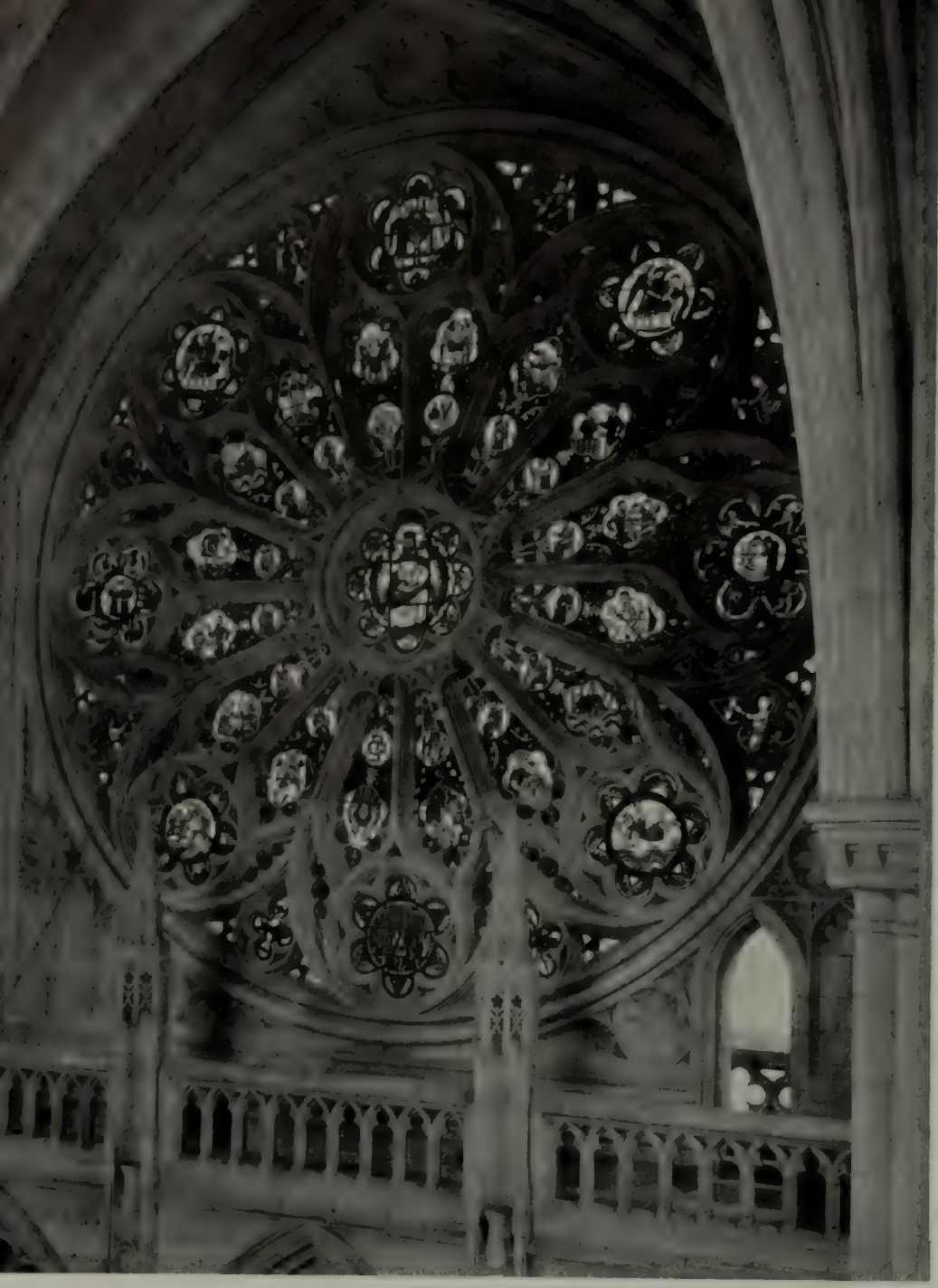


FAMOUS Florence Nightingale window in Washington Cathedral is a masterpiece of co It is in that portion of the Cathedral being erec through the gifts of American women. Designed made by Reynolds, Francis and Rohnstock.



A TOUCH of comedy is introduced in the "Glorification of Healing" window in the Medical Bay of the Cathedral of St. John the Divine. The subjects chosen are a boy with a toothache, boy with a stomach ache, a country doctor in his gig, and Pasteur inoculating a sheep for anthrax. The technique and brilliant colors and the subjects are all Modern. By Reynolds, Francis and Rohnstock.





THE magnificent rose window in the North Transept of the National Cathedral, "The Last Judgment," is a striking tribute to the spectacular beauty of the American conception of stained glass. Here the prevailing background is in blue, balanced with reds and smaller quantities of green, gold and silver. The window carries conviction as did those in the Middle Ages in Europe. Designed and executed by Lawrence Saint.

pon which they discontinued their English glass and substituted full color ıstead. The Latin or Southern movement in America was hailed with qual enthusiasm by both the American glass painters and the public, as ɔund and scientific from every point of view; and one does not forget ıat this French movement was inaugurated by leading American archi-ects, internationally known, and entirely apart from all vagaries of personal aste. It speaks volumes for their cogent reasons that the building com-ittees of these two cathedrals and their open-minded bishops reached nanimous conclusions.

Again it was an architect, Mr. Cram, who inaugurated the policy of hav-ıg an Advisory Committee of artist-craftsmen, who had spent their lives ı the study of color and light in various countries here and abroad. This ɔmmittee of colorists now passes upon color, to the great relief of building ɔmmittees and to the great gain of art in America. Probably no greater ontribution to ecclesiastical building has been made for centuries. Both t. John the Divine and Washington Cathedrals have now adopted this lan of correcting, instead of perpetuating, mistakes in this most elusive of ll arts.

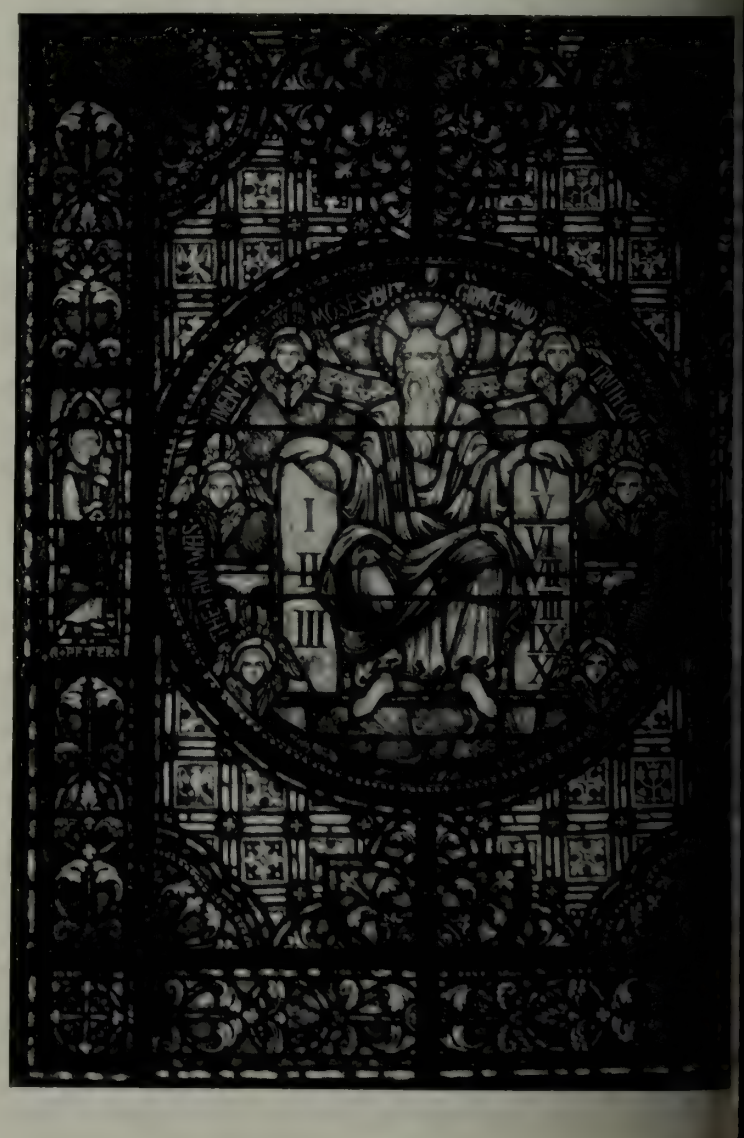
The Medieval splendors of glass were possible only by this method of ·ial and error and since the ancient glass was made in the shadow of the athedral, the test was perfectly simple.

Notwithstanding Simon's splendid success in his restorations at Rheims, he was defeated in New York before he began because of two factors; first, he was unacquainted with the brilliant sunshine and high light of this latitude; second, it was required that his glass should be shipped three thousand miles which excluded the indispensable principle of trial and error.

The question of whether music shall be largely Italian or largely German depends merely on personal taste, but the architects and artists observe that in stained glass no such choice is open or permissible. Light dictates the window; a good window in February with the snow on the ground may become a poor window in June with the foliage of a neighboring tree obstructing the light, for stained glass is merely stained light.

Architects and glasspainters observe that the volume of light depends upon (a) latitude, (b) climate, (c) glass area, (d) tone or shade of glass chosen, and (e) painting. Ste. Chapelle, Bourges, Troyes, St. Denis, Le Mans, and Léon prove that grisaille is unnecessary, since fully as much light is admitted from the use of yellow as by gray or green-white. At Washington high authority recommended "silver *(Continued on page 34)*

THE Moses window, in the south narthex of the Cathedral of St. John the Divine, is done in rich color, with scheme and ornaments Egyptian, creating an effect different but harmonious to the other windows in the Cathedral. Designed and executed by Ernest W. Lakeman.



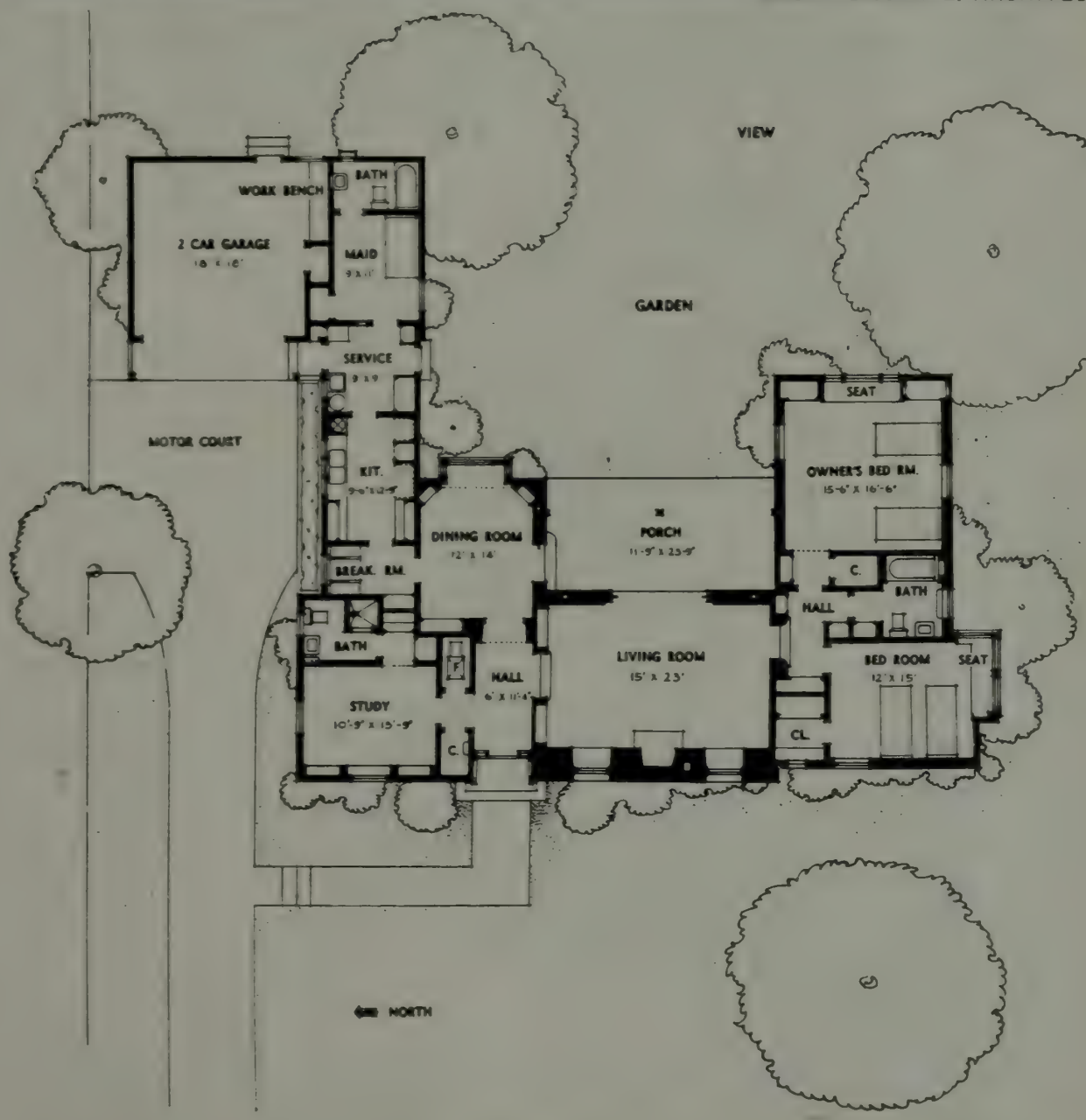


EDGAR BISSANTZ, ARCHITECT

BUILT TO FIT THE FOOTHILLS

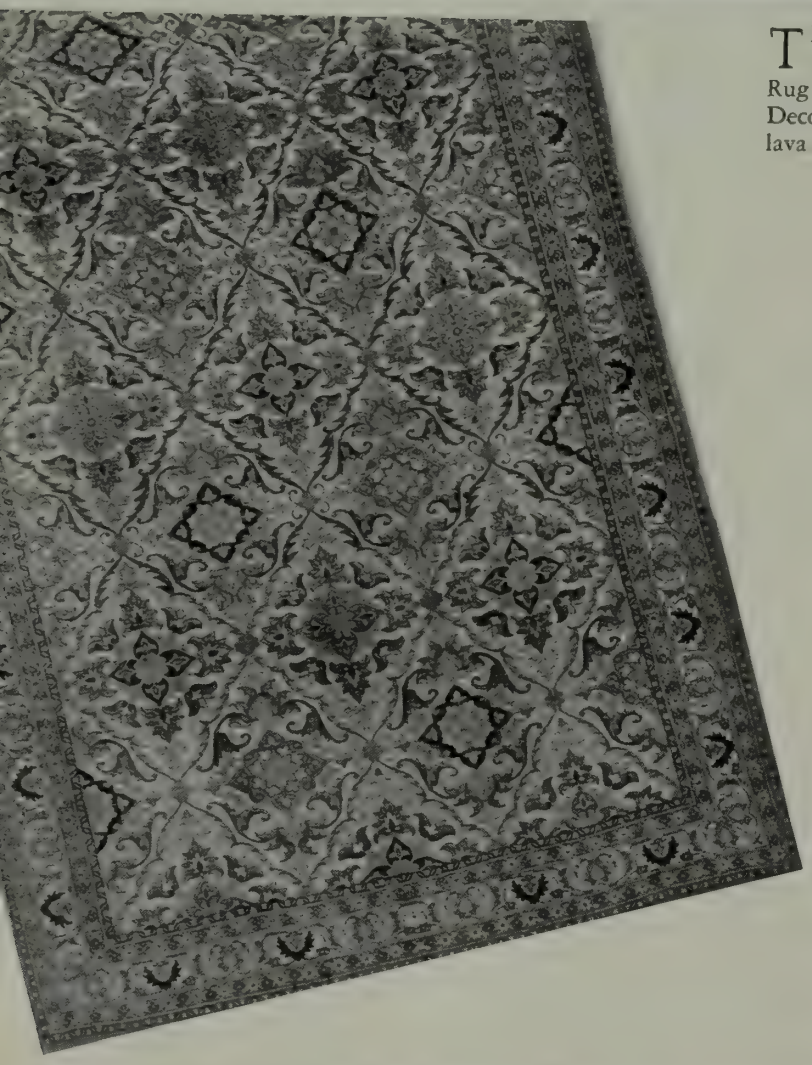
THE home of Mr. and Mrs. John R. Little, in La Canada, California, was built along the foothills overlooking the large vineyards between La Canada and Pasadena. The exterior is in the style of a California ranch house; constructed of wood frame with plaster, or shakes, and plaster throughout the interior. The outside has been brushcoated a strange, greenish-gray color, the plaster having an "adobe" texture. The trim, etc., is white, with the exception of the ashes, which are a deeper and stronger shade of the general wall color.

The interior is planned in the character of a rural house in the South as a background for the furniture Mrs. Little brought with her from North Carolina. The low, wide windows provide adequate light, cross ventilation and a full view of the rolling countryside. Throughout, the house is homelike, comfortable and simple.





THIS room in the home of Mr. Charles V. Hickox shows the use of a nineteenth-century Gheurdiz. The rug which is in blues, reds and beige almost completely fills the floor space. Rug from H. Michaelyan, Inc. English eighteenth-century furniture is used. Tate and Hall, Decorators. At the left—Nineteenth-century Lavher rug having a beige field and border, and Paklava design. From Costikyan and Company.



RUGS FROM THE EAST FOR HOMES OF THE WEST

By J. V. McMULLAN



ALL the world's great native art and handicraft owes its birth to necessity, influenced always by environment, materials available and climate. As man emerged from his nebulous background, weapons and implements appeared, and as they improved, he advanced further until he became dominant. This process still carries on today.

Oriental rugs had their origin, quite naturally, among people dwelling in relatively dry cold areas, unsuitable in general for agriculture, where they

AN eighteenth-century Fereghan rug with a rich, dark blue field, apple green border and Mustaphi design. From Costikyan and Company.



THE floor of this room is almost completely covered with an eighteenth-century Gheurdiz rug. Its rich colors are singularly harmonious with the Chippendale furniture. Lenygon and Morant, Inc., Decorators. Rug from H. Michaelyan, Inc.

lived a nomadic life in constant search of grass as feed for their basic wealth—sheep, goats and camels. Their flocks provided all necessities—meat, leather, milk, cheese and wool.

Plaiting of rushes into mats and baskets undoubtedly was the first step in weaving. Prehistoric pottery gives evidence of this. Soon wool was spun into yarn, and yarn into mats and clothing. The mechanics learned that it was a short step to ornament, using color and pattern. When mankind ornaments in any way beyond sheer, utilitarian requirements, he seeks the esthetic, he creates art.

All early weaving was in flat technique and simple mats of felt or straw in primitive technique are still made today, ornamented with paint or coarse embroidery. Someone found that loops could be added to such fabrics to increase softness and afford better protection. It was but a short step to a cut pile textile.

In this manner a fabric was produced which contained an infinite variety of color, shade and pattern, with no practical limit of size and dimension. Thus the Oriental carpet was born.

Wool, the principal property of the herdsmen, was used exclusively in warp, weft and pile by the nomads of Persia, Asia Minor, the Caucasus and Central Asia. But the towns soon bought surplus wool from their nomadic cousins, and usually substituted cotton for warp and weft.

Here in America rugs are used primarily for floor coverings and decorative purposes. In Asia rugs were almost the only furniture, providing floor covering, bedding and bags of all kinds.

All of our rugs are strongly influenced by a convulsion which shook Asia, Africa and much of Europe. Mohammed, prophet of Allah, arose in Mecca. His followers burst forth from Arabia to conquer in a few short years Persia, Syria, Asia Minor, most of Central Asia and parts of (*Continued on page 40*)

THIS Ghiordes rug from Asia Minor is a small prayer carpet dated 1700. It has a most elaborate and intricate pattern, and is still in good condition. From Kent-Costikyan, Inc.



BELOW is a Gheurdiz prayer rug, late seventeenth century. The design which is very architectural is worked out in gold, blue, red and ivory. Kent-Costikyan, Inc.



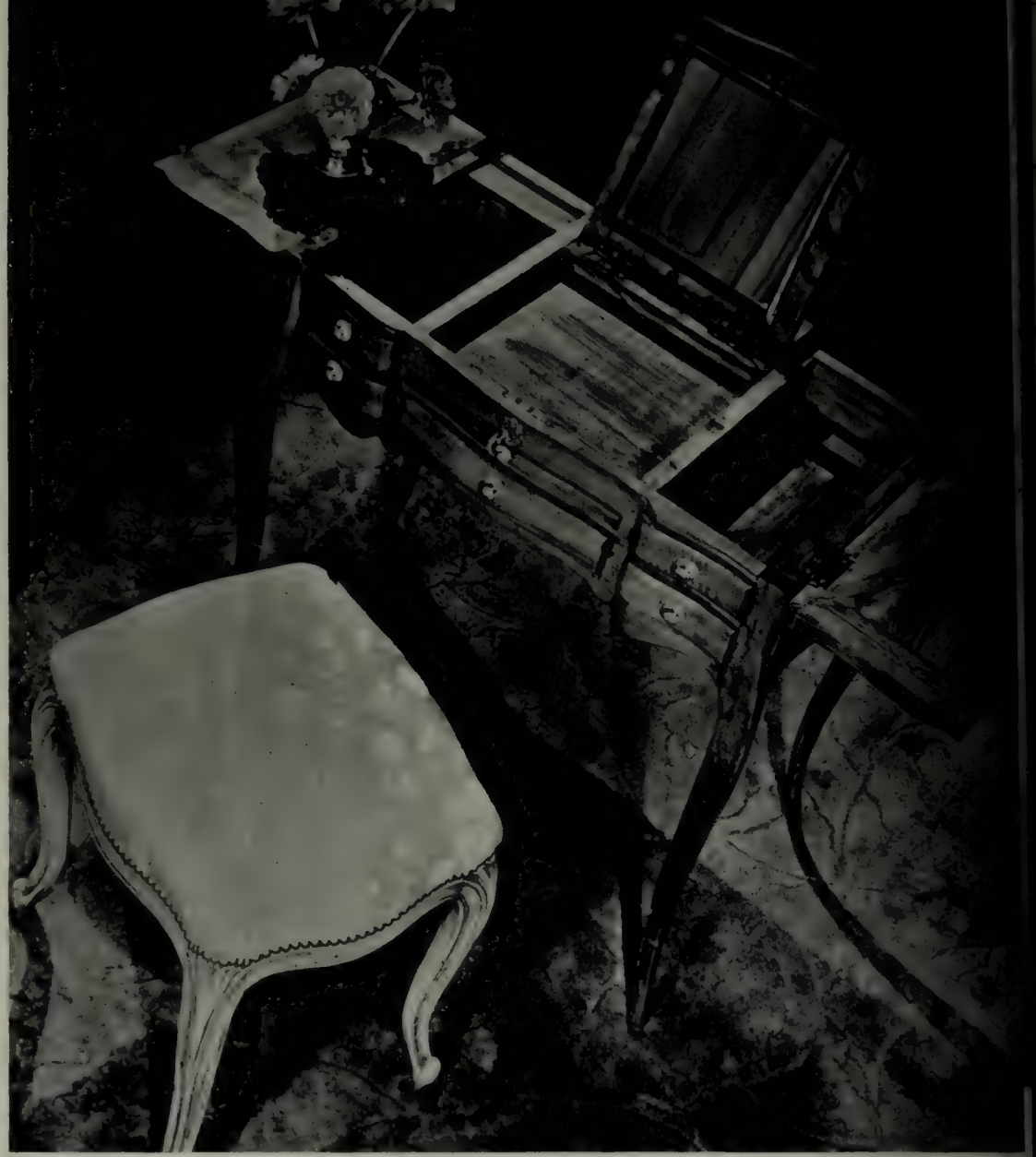
THE spandrels in this eighteenth-century Ghiordes prayer rug are sky-blue and scattered with scarlet and ivory leaf clusters. In the border is the recurrent Ghiordes design. From Kent-Costikyan, Inc.



SMART FURNITURE FOR SMALL HOUSES

By Anne Moore

HE furnishing and decoration of the small house, e both practical and effective, should be planned arefully to scale as the architect's blueprints. ply as you may be attached to Aunt Tabitha's l fourposter and grand pianos of concert-hall portions, you must, if you are building a house ng from $3000 to $10,000, be prepared to re- n yourself and eschew such magniloquences. And l wager that you'll find this apparently agonizing ess a good deal more pleasurable than painful. act, and perhaps greatly to your own amazement, ll probably have the time of your life searching beds, tables, chairs and other necessities that 't make your rooms look as though your archi- had suddenly developed an acute case of melan- ia and designed you a suite of funeral parlors. Vith the leveling of the average per capita income e that unmentionable depression, and the conse- nt lapse in large house building, the furniture gners and manufacturers have very reasonably e to the conclusion that they also must meet the and of fittings for the small income. So, if you're cipating a series of dramatic and nerve-racking ulties in finding just what you want for your l house in Connecticut, Long Island or Cali- a—or anywhere else, for that matter—you're g to be seriously disappointed. We make this ment pretty confidently, being fresh from a ber of expeditions to several furniture houses in aration for this article. We didn't have to search ny dark corners or back rooms for the kind of ture we wanted to write about. As a matter of we practically fell over it everywhere we entered,



and we now feel rather enjoyably sheepish because we'd been a bit worried about the whole thing.

Take period-type furniture, for instance. Most of us have a vague idea that it's either over-poweringly opulent and massive, or so delicate and fragile that it's absolutely out of the question for the average American family. Of course, some styles, such as Jacobean, Italian Renaissance and Spanish, actually are out as far as you're concerned; although you can always find a few pieces in any of these styles that are small enough for your purposes. But we think you'll find it much wiser to confine your small house furnishings, as a whole, to the less ornate and more modest proportions of Early American, English Eighteenth Century, French Provincial, and of course the

ABOVE: The French poudreuse is impressive enough for the most recherché interior, and its size is ideal for a small bedroom. The one shown here is a remarkably fine reproduction of French Provincial. Jacques Bodart.—Below: This Federal-type corner cabinet is a fine storage place for books and the inevitable odds and ends. It is faithfully reproduced from a Williamsburg original. Robert W. Irwin Co.

LOW, left to right: An ingenious suggestion for that tiny ut essential bedroom which has seemed such an insoluble em. Its shipshape and definitely masculine effect would l to any man. The tweed-covered studio couch turns a downy bed at night. The photomurals impart space and to the limited wall area. Modernage, decorators.— trig little mahogany Pembroke table is copied from an ple in Wallace Nutting's "Furniture Treasury." It has al Heppelwhite top with husk inlay, and its design hails about 1790. Robert W. Irwin Co.







AN excellent way to treat a corner of a small living room with a low ceiling. The Modern furniture is compact and yet long of line, the built-in bookshelves are not too high, and the mirror, of course, greatly increases the effect of space. Photo by Paul H. Gerson.



eminently practical Modern. Of all these, the manufacturers are showing examples that are sturdily built of fine and lasting materials, and designed to scale and weight with the enviable accuracy of the architect. Of course there are always those indispensable nests of tables that are so miraculously useful; not to mention those graceful little pieces, whose forefathers were wigstands, which are just the thing for your beloved plants.

The great designer-craftsmen of the eighteenth century unconsciously, or otherwise, performed an inestimable service for the twentieth century small home owner, as even their larger crea tions have a grace and lightness of lin that eliminates all ponderousness. Mos of these designs have been scaled dow and reproduced today so that they ar practicable in the average suburba house. The Sheraton and Heppelwhit types are best of all, being not quite s elaborate and fanciful as Chippendale.

Early American is, of course, a neve failing standby, because it is primitivel simple, indubitably honest and straigh forward as to design, and ideally suite to the typical American country house Reproductions of this style are ge ting better and better; and original



LEFT: Here is a very attra tive Provençal-type cabin bookcase which is a good si and height for the hall or li ing room of the small hous The wood is pickled pin guaranteed not to look spot against a light wall. If y like a touch of polite elabor tion now and then, the han ing shelf above it is not t cumbersome for your purpos Cassard Romano.—Below: T French Provincial style is good standby for the sma house, as it combines elegan with simplicity and sturdines This little walnut commode neat and graceful of propo tion, as well as capacious drawer space. The armcha is smartly covered in a co temporary fabric. From Jacqu Bodart.

ALTHOUGH this is a less-than-average-size bedroom with but a single window, it has an unmistakable air of real spaciousness, due to its compact furnishing, its unfretful walls, its simple window draperies and its reticence of color. Modernage, decorators. Photo by Rotan.

BELOW, left to right: Another intriguing Contemporary suggestion for a small room. From Grosfeld House, decorated by Virginia Conner. Photo by Frank Randt.—Table nests are a happy thought for the harassed hostess who has to serve tea and cocktails in a small living room. This English eighteenth-century example is nice, because the top table can be set against the wall or back of a couch and the smaller tables can be used anywhere in the house. Charak Furniture Co.—Below, right is a shapely mahogany drum-table, also from Charak, which is opulently inlaid. It's the kind of piece that's unobtrusive enough to be suave in the most awkward situations.







are neither so hard to find nor so expensive as English and French antiques.

Closely akin to Early American is Modern, certainly because it is every bit as simple and frank in conception, and also because its architectural, "built-in" qualities make it both practical and unfretful to live with. Almost every room can be enlarged by building drawers and shelves into the walls. The proverbial use of mirrors is not the only space-saving, aggrandizing device contributed by the Modern style. The long, low lines of Modern chairs, beds and couches infallibly heighten ceilings; and the simple, dramatic window treatments evolved in the last twenty years or so will extend your wall-space and lend significance to the proportions of your rooms.



PUBLIC LI





A guest room setting from the new American Colonial line of reproductions, showing a spiral twist four-post bed, made from an original found in Williamsburg more than thirty years ago. The dresser is English Regency in origin, while the chest — not shown — was originally made in Salem. Hanging shelves over unique night tables add charm and distinction to this atmospheric group.

From the IRWIN
WHOLESALE DISPLAYS

representing

The Largest and Most Comprehensive Line of Fine Furniture in America

The larger illustration above shows the Pine Room in one of the Irwin Showrooms. It contains creations by America's foremost designing staff, made by an institution with a national reputation for quality.

In the Pine Room may be seen a breakfront bookcase in lacquer and finely rendered gesso work and an exceptionally smart English lounge chair and magazine stand. In the background is a mahogany console table, an inlaid kneehole desk, a reproduction of a fine carved ladder back chair and, to the right of the bookcase, a handsome pie crust table — a typical ensemble from the hundreds of beautiful reproductions in the Irwin Wholesale Displays.

In addition to the extensive array of living room furniture, these showrooms contain hundreds of bedroom and dining room groups in all styles and decorative motifs.

ROBERT W. IRWIN CO.

Designers and Manufacturers of Fine Furniture for Over 60 Years

A NAME
IRWIN
THAT STANDS FOR GOOD FURNITURE

SHOWROOMS

Irwin Furniture is offered for sale by leading dealers everywhere and may be seen by the public at each of the following wholesale displays wherein are the largest collections of fine furniture in America. Sold through the trade only.

NEW YORK
745 FIFTH AVE., SQUIBB BLDG.

•

CHICAGO
6th Floor MERCHANDISE MART

•

GRAND RAPIDS
AT THE FACTORY

MALL MODERN HOUSES DESIGNED AND BUILT WITH IMAGINATION

(*Continued from page 5*)

"In general, I had in mind at my house should, above all, ake use of this remarkable alm Springs setting. There are anyons and snow-covered ountains immediately to the est, and the wide desert to the uth and east. . . . I wanted this ouse to be *part* of this setting. well as restful, and as much a surprise as Palm Springs itlf is; and unless you know the ace you can't appreciate the ouse to the fullest.

"It is apparent that Mr. Neua had no difficulty in catching e spirit of this place. All his particular constructions, the sliding steel door, the im steel sash with full use of indow-openings, all vents open ceiling, provide all that might promised . . . better ventilaon, wider vision, and wonderl flexibility in the house. Using l or a part of the house you e never crowded, neither do ou ever feel all alone. As I main here through May, when e temperature rises above one undred degrees, I see how very ell the wide roof-overhangs, ith screen wire set underneath e roof, as well as other provions for heat insulation, serve temper the heat. If you have stay indoors this house is as uch fun on a bad day as on a od day. You can watch the lors changing on the mouns or sit inside and watch a rm brewing or be right in the idst of a desert sandstorm and el you are having a good time.

"For making the house a "bet- investment" the master bedom was made three feet wider an originally planned, to acmmodate twin beds. I thought would feel more comfortable the ceilings here were six hes higher, and this was good change, adding to the se of lightness and freedom ide the house. A minor ange in the plans was the re definite closing off of mas- bedroom and bath from the in living room. The addition the door gives much more pri- and incidentally makes a ry convenient telephoning.

"If I were to build again I uldn't change anything, ex- t to build another room, ich, in the original plan, we agined as a future necessity. this end an addition is being de this summer . . . a guest room that is a guest apartment, . . . planned to be built at right angles to, and utilizing part of, the existing south garage wall.

"Mr. Neutra's idea of making the little pool a part of the house is one of the more fortunate features. The basin of the pool, the hearth and all the floors throughout, including even the garage, are all one slab of concrete. The surface of the concrete has no divisions in it and is dark gray. I have had the floors well rubbed with floor wax and polished with an electric floor polisher, which makes them look luxurious, like dark, polished marble with beautiful reflections. Floor coverings are almost unnecessary, and the whole is very easy to keep clean.

"I consider that the translucent panels of glass, required in the studio for work, add a great deal to the appearance of the living room. Mr. Neutra's simple means of lighting the exterior is also a great success. This exterior lighting serves beautifully to light the living room when subdued light is sufficient.

"A list of the features that are 'particularly satisfactory' could not be complete if I neglected to include my appreciation of the importance of Mr. Neutra's planting plan. For this he made a careful study of the plants and trees that are native and those that thrive here, as well. It has been a great pleasure to carry out this plan. As you can see from the photographs taken a year ago, soon after the house was finished, this planting plan is a definite part of the beauty and success of the whole house.

"Last but not least, the program for this house was not conceived in a day and an architect then ordered to design it for me. This program is the outcome of my particular necessity here, to be sure; it is also the outcome of years of interest in modern architecture (since 1925) and a good many years of a student's interest in esthetics and appreciation, and the history of art and architecture; it is also the result of nearly twenty years of housekeeping experience in exacting surroundings.

"Whatever may be the appraisal or the criticism of others of modern architecture in general, I consider that this house answers my necessity, satisfies my interest, and even if it is not quite typical, it is at least appropriate to this generation of mine."

THE GLORY OF STAINED GLASS

(*Continued from page 26*)

borders; medallions of color like rich jewels set in silver frames." For this reason, Washington's stained glass policy prohibits silver and grisaille. "In a Gothic church or cathedral stained glass is as indispensable as the roof, for without both the structure is—stark and bleak." Color is as vital as its sister, Music.

The glasspainters' yardsticks point out that all great windows, like the rainbow and all lovely sunsets, show a predominance of primary colors; they include the secondary colors but with the secondary colors always in secondary place. Examples of the world's greatest windows—the Crucifixion window in Poitiers, the Ascension window in Le Mans, the Belle Verrière and West Lancets in Chartres—show the simplicity of greatness. The finest sunsets are always a great smash of red against the blue sky, the whole suffused by the golden light of late afternoon. Doubtless the good Lord might have made the sky green, the sea orange, the sun turquoise, the grass violet or purple-brown but happily He did not. It is agreed that Abbé Sugér of Chartres is remembered, not because he was a great bishop, but because he was the greatest colorist of whom the world has record.

The Cistercians and the Puritans, as has been stated, renounced color, banished it as wicked because it was cheery and happy, as no doubt they would have banished the sunset if they had had the power—just as they prohibited bathing; it was pleasant—therefore it was wicked!

Americans are a young people in a New World—a most colorful land with its thousands of square miles of goldenrod and golden grain; its gorgeous New England autumns when the woods are ablaze; its Painted Desert and its astonishingly painted Grand Canyon. They will not feel at home in the grays and greens that pleased their ancestors in England with its fogs and its rains. They are not prepared to accept the English glasspainters' prediction that "Ten years will see the end of America's swing to the twelfth- and thirteenth-century color."

Glasspainters, critics and even casual visitors observe that Léon is the gayest, most joyful cathedral to be found in Europe, unbelievably harmonious and happy – victorious, celebrating the expulsion of the Moor. Many are the tributes that have been paid by visitors to this cathedral. G. Owen Bonawit, glasspainter, says, "These windows are like a glowing lantern, and the reason is that all reflect the mentality and spirituality of the men who created them. This is the soul, if we can use the term, of the window, and this is what causes that peculiar emotion that every lover of beauty feels when looking at them.

Glasspainters are convinced of two fundamental facts: First, the primary function of stained glass in the Gothic church is to exclude white light. Second, full color and full visibility have been and may be secured simultaneously by using glass of all colors, and all colored. Areas of gray, grisaille, green-white, pearly hues and silver are both unnecessary for light and from every standpoint undesirable. This prohibition of gray or colorless glass, however, in no way restricts the glasspainter from use of technical "whites," as he calls the lighter tones by which he separates the primary colors. But the greatest results have been everywhere secured by featuring the primary colors—red, yellow and blue—beautifully balanced. The glass of Léon Cathedral in Spain proves that the unrestricted use of these colors can give not only a wealth of color but infinite variety.

Glasspainters have formulated several rules or yardsticks by which stained glass may be recognized and appraised. Of these the following are the most important:

1) A good window does not go dead when the sun withdraws. It has high luminosity at every hour of the day, even in cloud or rain.

2) A good window does not gleam or glare with the sun upon it. No good window contains portions which jump out of their places, being too bright for their surroundings. If the color values are right, the window will not glare.

3) Unity of design and color effect, not only in a single window but in all the windows in a given building, is vital. A collection of good windows without unity is necessarily a failure.

Scalamandrè Silks,

Incorporated

Take Pleasure in Announcing

to

Interior Designers and Decorators

The New Installation of Yellow Lampas

Draperies

which we have reproduced

for the Supper Room of the

Governor's Palace

at

COLONIAL WILLIAMSBURG

Decorators are cordially invited to inspect in our display rooms and from our representatives—selected fabrics produced by us bearing the hallmark of Colonial Williamsburg, Inc., under the official craft program of the Restoration.

DRAPERY AND UPHOLSTERY FABRICS—TRIMMINGS

Scalamandrè Silks, Inc.

598 MADISON AVE. NEW YORK, N. Y.



oose these Bookends for your
e editions. Created from Chinese
od figures of the *Ming Dynasty*
cured from old temple ruins, the
t, time-mellowed colors are
hlighted by spots of gold leaf.
Pair: $25.00

YAMANAKA
80 Fifth Ave., New York
N PALM BEACH CHICAGO

LDS and FORD

Importers of
French Provincial And
Swiss Painted Antiques



uis XV Walnut Poudreuse
h original old fine light faded
ina. Circa 1765.

Lexington Avenue • New York

Mantels of Character



SHELL MOTIF
white marble Victorian mantel
hes the same ornament at the base
fine antique fan screen.
plary of the many unusual antiques
reproductions found here at surpris-
prices.—Inquire about these!

e Olde Mantel Shoppe
Incorporated
J. W. JOHNSON, Pres.
E. 33rd St., NEW YORK, N. Y.

Antiques for the Home

by ARTHUR H. TORREY

From Décor, a shop that is surpassingly expert in making pleasant window-displays, comes a Regency group from England, though at first glance one would guess France as the place of origin. All the pieces were acquired there late this fall. The Décor rooms are chock-a-block with examples of the Regency period. And Lee Cook selects and groups them fastidiously in the window, so that every time you pass by you see a carefully composed picture and inevitably linger to examine the pieces more closely.

In the group illustrated is an old Venetian mirror, a Regency cabinet and a Regency bench, with a clock and two candlesticks on the cabinet. The mirror is unusual for its shape —a horizontal instead of a vertical rectangle. The frame is glass also, etched and cut. Its fanciful design accords well with the black painted cabinet's metal banding and open grille doors, as it does with the tortoise-shell painted finish of the bench.

The two garden figures from the Westport Antique Shop are rather delicious examples of irrelevance, so to speak, for this shop is best known for its New England objects though under that heading plenty of leeway is allowed for Old England as well. Yet here we find two pieces that are of the very essence of France; the romantic royal France of Marie Antoinette. They are in amazingly good repair, though the polychrome tints of blue and rose are here and there lost and the original terra cotta shows through. But there is not, at least to a more or less casual eye, one fragment gone of the delicate laces, the curls and bows and buckles and flowers.

Though originally they were undoubtedly intended to stand out of doors, it would be a pity to expose them at their age (though their pretty faces look eternally young) to the vicissitudes of snow and rain. Some formal gallery, and orangerie, or a romantic conservatory should welcome them.

In Louis D'Arclay's new building the signs of the dealer's particular interest are very evident. Mr. D'Arclay, already known for his English, French and Belgian antiques, has added a new element to his collection in an unusual assortment of fine Swedish pieces of the 18th century. We are accustomed to seeing peasant work from old Scandinavia, but there is too little known of the more aristocratic examples. In the eighteenth century, Sweden, like other countries, borrowed liberally from the great French and English designers. Borrowed—and then lent to their borrowings their individual and native esthetics. Inlay such as you rarely see; a delicacy and fervor in handling details; a sure grasp of the principles of design. In these eighteenth century tables, chairs, girondoles, sconces,—so deceptively international—appear all the grand assurance, the true instinct for proportions, the unerring sense of form, that make the modern Scandinavian designers outstanding in the world.

The tea table illustrated was chosen for its interesting relationship to today's Swedish work. Here is the same utter simplicity, contriving never to be stark or depressing, the same subtle use of decoration, to be found in the best creations of modern designers. The grooving on the apron and legs is hand-carved giving a magnificent texture, unobtainable by machine work, which softens and perfects the table's beauty. The painted tray, shown upright out of its appointed niche, adds color-notes to the choice pine wood.

D'Arclay's new place looks rather grand, but a sound, sensible foundation underlies the splendor of deep carpets, glass brick walls, and handsome



SUITED to a small home is this Regency desk from the St. James Galleries.

A TEA table in the Swedish spirit of today, from Louis D'Arclay, Inc. A brilliantly painted tray stands upright on the table.



LOIS SHAW
INC.
460 PARK AVENUE
NEW YORK



Collection of 18th Century
French Furniture
just arrived from France

Mrs. Bayard Dominick, *President*
Mrs. James F. Shaw, *Vice President*
Mrs. F. Burrall Hoffman,
Foreign Representative



Fine Chippendale mirror, circa 1760, purchased from the Hallaway family of Preston, Connecticut; one of many authentic American pieces gathered from private sources.

Israel Sack
Incorporated
61 East 57th Street, New York

THE ENCYCLOPAEDIA
OF FURNITURE

An Outline History of Furniture up to the Middle of the 19th Century.

659 Illustrations

Compiled by Dr. H. Schmitz—$12.50

THE KAMIN BOOKSHOP
1423 Sixth Avenue, at 58th St.
New York City

Antiques for the Home



TWO garden figures from the Westport Antique Shop, the essence of the romantic royal France of Marie Antoinette.

décor; the foundation, I mean, of really reasonable prices.

Entirely in keeping with the general policy of the St. James Galleries is the Regency desk illustrated. These Galleries are as English as good roast beef; even the long rooms leading one into the other and lined with furniture, odjets d'art, prints and various oddments, have taken on an atmosphere of "manner" without formality that bespeaks the best of England

The little desk, like so many things from a long-gone and very different era, would fit to perfection in a small modern house or apartment. With the drop front closed, it reveals itself as a decorative cabinet-like affair, with the medallion motif, in the style of Pergolesi, repeated on the desk panel in a larger, longer oval than those to be seen in the picture. These medallions give a particularly charming character to the whole piece; white against a pale blue background and framed in brass, they even occur on the escutcheons under the drawer handles. The top is marble with a good brass gallery; the various insets of brass throughout the design lend additional grace, lightness and color to a piece that even without them is singularly blessed by these virtues.



A FINE Regency group from England, shown by Décor. An old Venetian mirror, a Regency cabinet and a Regency bench.

BUY
Oriental Rug



They fit any scheme o
decoration.

They are full of romanc
and sentiment.

They bring a friendly not
into the home.

For the past thirty-eigh
years this Concern ha
worked for a better rea
ization of the charm an
permanent value o
Oriental Rugs.

H. MICHAELYA
INC.

Aubussons Needlepoi
Savonneries Bessarabia

515 Madison Ave.
at 53rd Street, New York, N. Y.

MICHAELYAN GALLERIES
Palm Beach, Fla.

Cataloging and Appraising
Reconditioning of Antiques

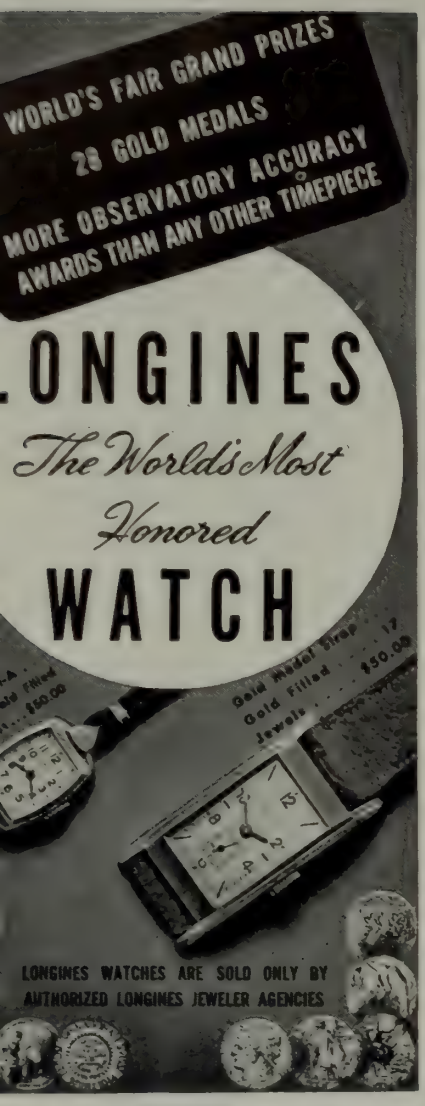
WARD and ROME
63 E. 57th St., New Yor
Decorative Painting
Paper Lampshades
Porcelains for Lamps
Wooden Lamps

• PLANS •



Before building, call and see my books
plans and exteriors.
Books { "Six Houses, Dutch & Cape Cod" $1
"Six Early American Houses" $1
"Six French Provincial Houses" $1
"Six One Story Cape Cod Houses" $1
"Colonial Houses" $5
"Stucco Houses" $10

HENRY T. CHILD, *Archite*
16 East 41st Street, New York, N.



BIND YOUR COPIES OF ARTS & DECORATION

How many times have you wanted to refer to some article appearing in a back issue of ARTS & DECORATION, only to find that it had been mislaid?

To remedy this condition, we have available a sturdy, well-designed binder in dark red, to hold twelve copies, held in place by unbreakable wires. The title ARTS & DECORATION is stamped in gold on the back.

Price $1.75.



ARTS & DECORATION
116 East 16th St., N. Y.

SUCCESSFUL SMALL HOME THAT SUITS ITS ENVIRONMENT

(*Continued from page 20*)

not built in this picturesque way for decorative reasons; it serves as a protection from the weather. The overhanging eaves protect the house from the heavy snow in winter and from the heat in summer. Life in the mountains is always hard and often cruel. On the wooden shingles of the roof lie queer roundish stones, lodged there in defense against the wind, so that the roof will not blow away. The *"Föhn,"* that warm, tender wind that sweeps the hills in spring and makes the snow melt, might grow, overnight, into a furious tempest. Danger lurks everywhere. An avalanche, like a hungry beast, may devour the cottage. It may bury a whole village beneath its beautiful, silver-like dust.

The roof of the chalet is low; the shingles often lie several layers deep. The windows are small. The basement which, like a pedestal, carries the wooden superstructure, is solid and built of granite. The stress is on protection; defense against the mountains which are as terrible as they are beautiful.

Only for six weeks can men stay on the high pastures, tending the cattle and making cheese. Early in June they leave the valleys. Early in October they return. The descent is made slowly from level to level until they reach the valley where they had left their wives behind. Starting out with the cattle and coming back are real ceremonies, accompanied by flowers, by singing, and by the merry chime of the cowbells. The women lean over the balcony, waving and cheering, or waving and weeping. They stand in their wide skirts, children in their arms and at their sides. The carving of the wooden balcony looks like black lace, and the flight of steps leads down from it into the garden like a graceful gesture.

The balcony is as typical of the Swiss chalet as, for instance, the flat roof of the Mediterranean house. In summer the balcony serves all domestic purposes: the family dries its laundry there and takes its meals there; works and rests there. The richer the people are, the more balconies they have. Some have as many as four. They are always connected by an outside staircase, and the first floor balcony goes right around the house. There is much carving on some chalets and often the walls of the house are covered with overlapping shingles which make the building look like a fantastic, scaly animal. The projecting beams are skilfully carved and the gables are ornamented by carved wooden spandrels.

A chalet can, indeed, be most extravagant and elaborate. Yet its real beauty does not so much depend on its décor as on its coloring. The color grows more intriguing with every year. It goes through many different shades, ranging from a whitish yellow to a conventional tan, and finally when the chalet has been steeped in the sunshine of a century, the walls turn a bluish mellow brown, almost black, a shade as soft and rich as velvet. Sometimes above the door the record of the house is burned into the wood, or painted on it; we find the year in which it was built, the name of the builder and owner, and often in addition a little prayer which in naive verses asks some saint to protect the house from fire and storm.

It is the roof we see first as we approach, the roof with its rough stones, standing darkish in the limpid atmosphere of the mountain air, backed by pine forests, surrounded, protected and endangered by the mountains whose peaks roll away into the azure of the sky, endless, like the waves of an ocean.

When we think of a Swiss chalet we have certain romantic associations, perhaps because of vacation memories, perhaps because of stories or movies. But the life of the people is anything but romantic. It is a continuous daily renewed struggle. It makes hard-working men and women taciturn and often pious. They belong to the Alps as the chalet belongs to Switzerland. They love the mountains or hate the mountains, depending on the weather. But they are loyal to their mountains; to their inconsistency; their danger, their fury and their enthralling beauty.

ORIGINS OF WALL PAPER IN THE ANGLO-SAXON WORLD

(*Continued from page 14*)

able that colored wall papers may have preceded printed ones in England. A statute of Richard III in 1483, passed with the intention of relieving unemployment by putting an embargo on certain types of imports, mentions "painted papers" among these. The meaning of this term is perhaps questionable, but it is at least certain that this clause was specifically repealed by an eighteenth century statute dealing with wall paper, and that hand-painted paper-hangings were being made in France in 1481.

A certain number of "painted papers" were probably produced free-hand, as they were at a later date, while the rest were stenciled. By the end of the seventeenth century two classes of the stenciled papers are recognizable. Some appear to be no more than the familiar block-printed designs tricked out with a few colors. In the remainder the outline was printed as usual but the coloring formed an essential part of the design.

The next step after the stenciled papers was the attempt to print both outline and colors by successive wood-blocks. The main obstacle was the difficulty of finding colors that would print. Practically pure water colors had been used in the stenciled papers and these were of course useless for printing. Attempts to use colors mixed with oil were more successful. The earliest example of the use of this medium dates from about 1720, but the paper shown is probably a few years later.

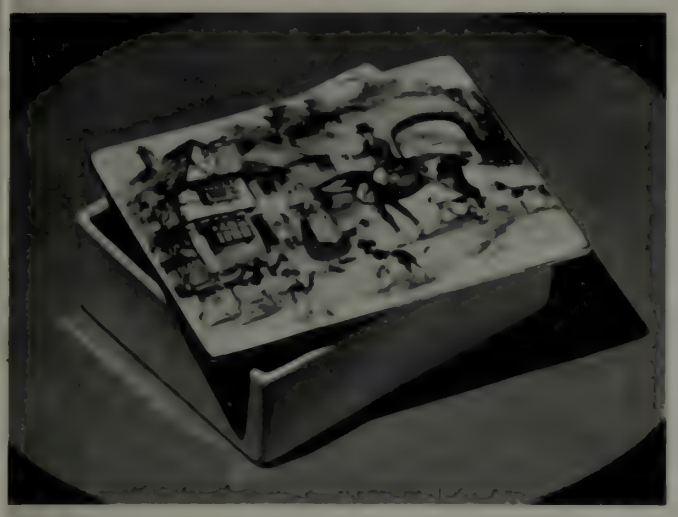
The name of John Baptist Jackson must inevitably be mentioned in connection with these papers printed in oil colors. After a preliminary training under Kirkhall, Jackson had gone to Paris in or about 1726 and afterward passed on into Italy.

The process of flocking was simple. The paper to be treated was first stenciled with the design in an adhesive, after which the flocks (powdered wool) were scattered over it. When the adhesive was dry the loose flocks were brushed off while those which had stuck gave the paper the appearance of a velvet.

TALKING SHOP



CHINESE carved Pekin glass. The glass is blown in layers of different colors, then carved down like a cameo. Yamanaka and Co., Inc., 680 Fifth Avenue.



AN imported English cigarette box decorated with colorful hunt scenes. Price 98c. Ashtray to match, 49c. From Paris Decorators, 433 Fifth Avenue.

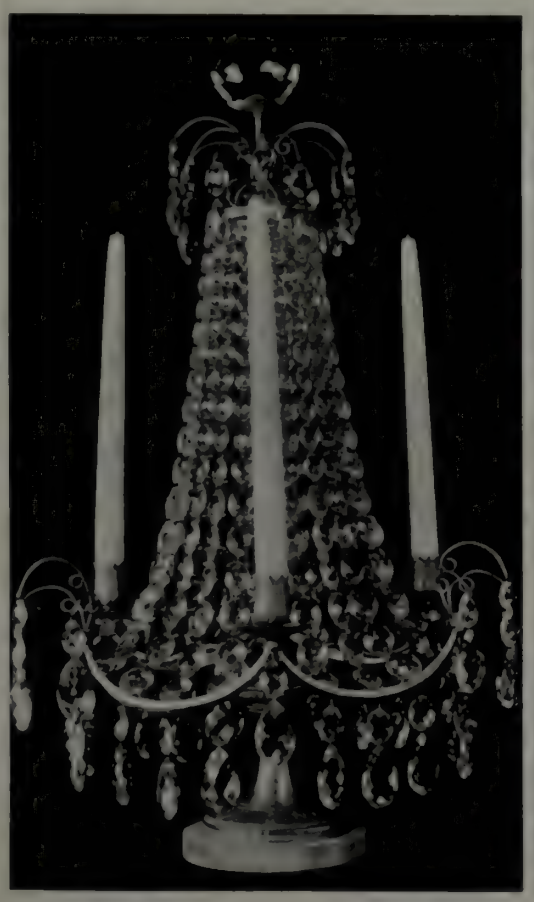
QUEEN ANNE console finished with shell decoration and elaborately carved brass handles. A rare pair of girandoles is used for ornamentation. A. R. Nesle, 110 East 57th Street.



A CHAIR which can be made to your order and covered in a wide variety of masculine looking, long-wearing fabrics. The price is $69. It is a creation from the Curtis Furniture Company, 16 East 34th Street.

EMPIRE crystal candelabra. Swedish, year 1910. Louis D'Arclay, Inc., 61 East 53rd Street.





WILDENSTEIN
& COMPANY
INC.

OLD and MODERN
PAINTINGS
WORKS OF ART

19 EAST 64th STREET
NEW YORK

LONDON
147 New Bond St., W.1.

PARIS
57 Rue La Boetie

NOW!
ELECTRIFY OIL LAMPS
Without Drilling Or Structural Changes



Amazingly Realistic
Duplicates The Oil Lamp Wick Burner
DO IT YOURSELF
No Tools Required

Yes . . . now you can electrify oil lamps merely by replacing the present wick burner with a Nalco Electrified Wick Burner which comes to you complete with switch and cord. Nalco Adapters are available in Standard No. 1 and No. 2 sizes as well as Acorn and Hornet. Also for special or Standard Lamps with Candelabra or Medium base.
Every home will be enriched by the atmosphere of quaint simplicity which an electrified oil lamp with a Nalco Adapter provides.

Write at once for free literature and prices.

NALCO SPECIALTY SHOP
1056 TYLER ST. ST. LOUIS, MO.

ARE YOU BUILDING
OR DECORATING NOW?

If you need information on these subjects, write to—

Home Service Bureau
ARTS & DECORATION
116 East 16th Street
New York, N. Y.

Hurricane Lamp



Brass stick with imported crystal drops. Roumanian alabaster base. Hand etched imported frosted globe. 13½ in. high. SPECIAL . . . **2.98**

Paris SINCE 1913 DECORATORS

MAIL ORDERS FILLED
433 FIFTH AVE.
Stores —
New York · Brooklyn
Newark

BOOKS FOR WINTER READING



NEW DESIGNS FOR OLD MEXICO

By HENRY ALBERT PHILLIPS

o the reader who would know Mexico—
s past, its present and its probable future
this book will be a provocative intro-
uction to the country and its people. It
aces the incessant conquests of Mexico and
plains their significance, it describes its
ties and towns and it gives a comprehensive
xplanation of Mexico's past and present
olitical and economic status. With many
ustrations. $2.75

IRELAND ON $50

By SYDNEY A. CLARK

his, the latest of the ever popular "Fifty
ollar" series, is a conveniently compact
uide to every imaginable aspect of that
ost fascinating country—Ireland. Illustrated
EDWARD C. CASWELL $2.25

THE TRUE HISTORY OF THE CONQUEST OF MEXICO

By CAPTAIN BERNAL DIAZ DEL CASTILLO

With an introduction by Arthur D. Howden Smith

o read this exciting chronicle of Cortes'
trepid expedition into Mexico is to be an
e witness of the most astonishing con-
uests in the world's history. Nothing more
bsorbing has ever been written about young
merica. *Now published in one volume.*
2 *pages* $3.75

A TRIP TO THE NEW YORK WORLD'S FAIR WITH BOBBY AND BETTY

By GROVER WHALEN

he marvels of New York's great World's
air in a book for young readers which will
trigue their parents too!
ith many illustrations. $2.00

Books for Every Ski Enthusiast

ESCAPE ON SKIS

By BRIAN MEREDITH

ere is something unique and refreshing in
nter sports literature. It is an informal
d captivating account of two long skiing
peditions: one in the winterlands of the
nadian Rockies and the other in the
nges of the Swiss Alps.
ith many illustrations $3.00

GUE'S GUIDE TO WINTER SPORTS

specific guide to winter sports locations
New England, Middle Atlantic States and
stern Canada. Where to go, how to get
ere and how much it will cost.
ofusely illustrated $1.00

MPROVE YOUR SKIING

By FREDERICK A. HALL AND NATHANIEL H. BENSON

e most inclusive manual in the English
nguage on the art of skiing.
ustrations and diagrams $1.75

OBERT M. McBRIDE & COMPANY
6 East 16th Street New York

OUR VANISHING LIBRARIES

(*Continued from page 10*)

of designing bookshelves is extended. This is very interesting when one considers that the method of installing books in a room is severely limited to placing them on shelves architecturally provided either within the thickness of the walls or out in the room, and to putting them on shelves or surfaces provided by furniture.

Shelves built in all the available wall-space of a room, from the base up, the top shelf no higher than the hand can reach comfortably, with hardly any further architectural aid to decoration than a simple series of moldings, make a pleasant room.

Bookshelves in the living room have several obvious advantages. They are excellent "functional" decoration, they are friendly and warming in appearance, and they are practical. There are any number of things to be done with them one of which may be the dramatic end-wall paneled with a careful selection of one's favorite volumes. Books are always satisfying to have near the fireplace. To put them on shelves built into the interspaces of a bay window may be interesting, or perhaps on shelves forming the frame of a doorway.

Cabinets to hold books are among the most handsome of the newly designed "contemporary" furniture. Desks can be built into them and concealed lights can be designated from the start.

In the book room the decoration is becoming more and more functional. We see today that all good architecture and decoration ever accomplished was also functional to the needs, ideas and habits of the people of the period. What we are doing now is to help our ideas catch up with our needs. Your library may be an excellent place in which to begin.

Editor's Note: ARTS & DECORATION would be very much interested to know the reaction of our readers to this article on libraries versus bookshelves. Will you write us your opinion on the matter? For instance, how many of our readers, if they were going to build, would want a library in their house, large or small, a quiet place for rest and yet one that could be used for a cup of tea in the afternoon, for after-dinner coffee, cards or for games if the young people were so inclined? On the other hand, how wide is the interest in this newer development of bookshelves throughout the house wherever they seem most needed and, incidentally, most decorative? We think it would interest the architects and decorators as well as homemakers to know the general point of view on this subject which eventually might form the basis of another article.

RUGS FROM THE EAST FOR HOMES OF THE WEST

(*Continued from page 29*)

China. Mohammed abhorred naturalism, and the representation of living things was taboo to the orthodox. Soon the stamp of Islam transformed the old, symbolic ornament into a purely imaginative, formal style, eminently suitable for use on the floor, where naturalism rightfully disturbs even Western eyes.

In short, the Oriental rug represents a garden. A garden of Paradise, so expressive of bliss to a people constantly on the march in search of life-giving water which provided sustenance to grass, flowers, birds, beasts and man.

In selecting a rug one must know something of quality.

First the foundation—the warp and weft. Is it cotton or wool, or even linen or silk? If it is jute, discard the rug immediately. Is it strong? Can it be bent and twisted without damage to the fabric? Then the pile—of wool, almost invariably. Occasionally a rug, particularly among the Turcomans, can be found which uses a little white cotton or colored silk in the pile for accents, but usually it is all wool. But make sure it is good wool; wool, cut at the proper season from a live, healthy sheep, unmixed with wool from dead animals, or with jute, or any other cheap stuffing.

Pattern and color quality are, to a large degree, a matter of personal taste, but in a good Oriental rug, colors will be clear and limpid, made from vegetable dyes, warm and mellow and restful to the eye.

Persia is by common consent the home of the world's finest rugs. Throughout the ages it has been one of the world's great creative nations. Gifted with a high intelligence, keen imagination, and a continuous series of magnificent civilizations, Persia rose to glorious heights in the field of decorative arts. Her own native genius absorbed and disciplined the art influences of the great succession of spectacular invaders who crossed and recrossed her frontiers, plus the achievements of her own great conquerors in their journeys abroad. Cambses, Xerxes, Cyrus, Alexander the Great, Genghis Khan, Tamerlane, several Roman invaders,—all these influences were disciplined and molded with the Persian genius to support an art, ever alive, ever changing, but always Persian.

In a country whose principal household furniture consists of rugs, this genius was imbred, and resulted in a creation of beauty which has received the adulation of the world from ancient times until today. In their usually sophisticated treatment, the flowers, buds, arabesques and leaves flow with a continuous and spontaneous movement of form and color, and combine to create an atmosphere of dignity and orderly beauty. Such rugs are the Sarabands, Herats, Mesheds, Teherans, Kermans, Khorassans, etc.

One more great source is the Caucasus, that mountain area of continuous turmoil.

FAMOUS PREDECESSORS OF MODERN FIREPLACE

(*Continued from page 17*)

seen in a chimney piece at Boughton House in Northamptonshire, dating from the middle of the sixteenth century, and a forerunner of the more ornate work of Elizabeth's time. The detail owes something to the old Gothic tradition and something to the classic innovation. There is a chimney piece as distinguished from a decorated fireplace, there are two stories to it, and in its detail there is an infusion of the classic spirit. In other ways it is an early specimen of a type that was to become prevalent. The heraldry is much compressed, there is only one shield and that bears the arms of the family alone. This restraint was observed, although not to so great a degree, in most of its successors. Then there are inscribed upon it two of those pithy sentences in which the Elizabethans delighted, expressing, usually in the Latin tongue, some aphorism or noteworthy sentiment. One of the two is the rather pessimistic *mot* of a French King, "A thousand sorrows for one pleasure"; the other is a scrap of advice as worthy of acceptance now as when it was inscribed, "Be not an Argus abroad and a mole at home".

HUGHES PRINTING CO.
EAST STROUDSBURG, PA.

PUBLIC LIBRARY

Can You Create A Room Like This?

You can if you possess accurate knowledge of the laws of color, harmony and arrangement; not otherwise. Instinctive good taste, even a flair for color is not enough.

Real imaginative genius went into the color scheme and arrangement of this gracious room.

The walls of pine give a soft colored background which sets off the Oriental rug in small design and soft colors. The draperies have a design in yellows, greens and red. This chintz of the sofa has a chocolate ground with design to harmonize with the hangings. The stools are in yellow and the painting gives a color accent to the room



SERENE BEAUTY IS NEVER HAPHAZARD

Often it is spontaneous, but always it is the result of instinctive good taste expressing itself through the principles of color harmony and design which have been built up through centuries of thought.

All through history, great men have turned from momentous affairs of government to give their thought to its beauty. Magnificent Lorenzo, in the aureate days of Italy's renaissance; Louis the Roi de Soleil of the days of France's glory; indomitable Napoleon first Emperor of France, conqueror of a continent—all gave their priceless time to the planning and supervision of lovely homes and furniture: leaving upon them the indelible mark of their personalities and good taste.

The past offers you its treasures of experience. No longer must you spend years to gain the knowledge that you want. The thought, toil and the genius of the world's master craftsmen, artists and decorators have been arranged and simplified so that you may now select them and in your turn create. Here is an opportunity to learn the laws and principles that must be followed in creating for yourself a home which reflects your personality and heritage of good taste.

THE COURSE

LESSON I
The Fixed Background.

LESSON II
Walls.

LESSON III
Windows.

LESSON IV
Ceilings, Floors, Floor Coverings.

LESSON V
Lights; Lighting Fixtures.

LESSON VI
Color and Color Schemes.

LESSON VII
Choice and Arrangement of Furniture.

LESSON VIII
Textiles; Hangings.

LESSON IX
Choosing, Framing and Hanging Pictures.

LESSON X
Painted Furniture.

LESSON XI
Furnishing the Apartment.

LESSON XII
Historical Backgrounds.

LESSON XIII
Continued.

LESSON XIV
The Renaissance Style.

LESSON XV
The Baroque Style.

LESSON XVI
The Rococo Style.

LESSON XVII
The Neo-Classic Style.

LESSON XVIII
Jacobean and Restoration in England.

LESSON XIX
William and Mary, Queen Anne and Early Georgian Styles.

LESSON XX
The Age of Chippendale.

LESSON XXI
The Adam Period in England and America.

LESSON XXII
American Adaptation of British and Continental Styles.

LESSON XXIII
The Decorating Profession.

LESSON XXIV
Problems and Their Solution.

LESSON XXV
What is Modern?

LESSON XXVI
Light and Color.

LESSON XXVII
Use of Space.

LESSON XXVIII
New Materials.

LESSON XXIX
Designing a Modern Interior.
a. The Modern House.
b. The Modern Shop.

LESSON XXX
Combining Modern and Period Decoration.

THE ARTS & DECORATION HOME STUDY COURSE IN INTERIOR DECORATION

Opens up to you new vistas of beauty, releases latent talents and enhances the joy of creating. It has, as well, the practical value of extremely useful knowledge. It will enable you to save money in the furnishings and decorating you will do in your home through avoiding costly errors. It will make possible, if you wish, your entering a profession which is one of those rare combinations of the utilitarian and aesthetic.

There is no course of reading or study more valuable to the cultivated man or woman who cares for beauty created by the world's master artists and craftsmen.

The cost of the course is small and you will be repaid many times over. Let us tell you about it in detail.

SEND THIS COUPON NOW

Arts and Decoration Home Study Course in Interior Decoration,
116 East 16th Street, New York, N. Y.

Please send me your free booklet describing your Home Study Course in Interior Decoration.

Name

Address

.....

A & D Feb. 1939

KENTSHAH

A Handwoven Carpet of Exquisite Texture Available in any Color



THIS beautiful Plain Seamless Carpet (up to 21 feet wide) is entirely different than any machine made carpet—Chenille or Wilton. Only by seeing and feeling can you appreciate its lovely quality. In its darker shades we have furnished it for the living rooms of many of America's finest homes; in the lighter pastel colorings it makes ideal bedroom carpet—lustrous and soft under foot. Its highlights eliminate marks of footprints. It will give the same glow to a room as an Oriental Rug—it is in fact and weave an Oriental but Plain in Color—either neutral or colorful shades.

A quality sample of "Kentshah" will be sent on approval upon your request.
Please specify general color preferred.

THE PRICE OF "KENTSHAH" HAS BEEN REDUCED 20% FOR 1939.

KENT-COSTIKYAN

711 FIFTH AVENUE, NEW YORK
At 55th Street

BOSTON CHICAGO LOS ANGELES

HAND-WOVEN RUGS IN STOCK OR MADE TO ORDER
ORIENTALS—CHINESE—SPANISH—AUBUSSON—SAVONNERIE
ANTIQUE HOOKED RUGS. WIDE SEAMLESS PLAIN CARPETS


ARTS &
DECORATIO
MARCH 19
PUBLIC LIBRARY
35 CENTS
DO NOT CUT, TEAR OR DEFACE
BOOKS OR MAGAZINES
SPRING GARDENING TO START NOW
THREE HOUSES OF INDIVIDUALITY
HE BACKGROUND OF FAMOUS MUSIC
OLD WALNUT FURNITURE
SIX WAYS OF HANGING CURTAINS
A NEW IDEA IN PEWTER LAMPS

Furness

COMPLETES

THE PICTURE



. . . And an altogether pleasant picture it is, with the Monarch or the Queen nestling alongside the pier. They "go together" . . . this fabulous island and these magnificent ships . . . part and parcel of the "pleasure-planned" cruise that has won the hearts of America's smartest travelers.

En route, these great pleasure-planned liners prepare their voyagers for the gay Colony's "better life": with wide, uncrowded sports decks, glistening tiled pools; with frosty nectar in the cocktail bars, rare delicacies at table . . . diverting evenings in the ship's "night-club."

And . . . to make the picture a masterpiece . . . Furness adds its own final touch: a private bath with every room!

Round Trip $70 up including Private Bath. Also low all-expense rates including accommodations at a leading Bermuda hotel. Frequent sailings from New York. Apply to your TRAVEL AGENT or Furness Bermuda Line, 34 Whitehall St., or 634 Fifth Ave., New York City.

FURNESS *Leads the way to Bermuda*

APR 20
PUBLIC LIBRARY



SWITZERLAND

The world's most gorgeous film unrolls itself before your eyes. Gems of scenery sparkle wherever you travel. Quaint customs and colorful costumes add to the enchantment. Ancient villages and towns form contrast to modern cities.

NO VISAS—NO MONEY FORMALITIES

Take advantage of the extraordinary fare reductions granted to foreign guests for a stay of 6 days or more. See Switzerland as it should be seen. Visit beautiful GENEVA, seat of the League of Nations . . . LAUSANNE, international center for education and travel . . . MONTREUX, Byron's home and via the GOLDEN PASS ROUTE into the heart of the BERNESE OBERLAND . . . INTERLAKEN and up to the JUNGFRAUJOCH (11,340 feet a 's). Then visit the picturesque old cities of BERNE and THUN . . . Proceed over the LOETSCHBERG LINE into another World . . . the FURKA-OBERALP and ZERMATT-GORNERGRAT regions with the MATTERHORN, so grandiose and unique; LUGANO-LOCARNO, floral paradise of the sunny Swiss Italian lake section and LUCERNE, Switzerland's holiday capital and its famous lake and mountain district with ENGELBERG, RIGI and the PILATUS as dominant features.

Ask Your Travel Agent or write us direct for Booklet AD-1

SWISS FEDERAL RAILROADS · · 475 FIFTH AVENUE · · NEW YORK

AROUND NEW YORK'S BARS RESTAURANTS AND NIGHT CLUBS

Fifi's Monte Carlo (ELdorado 5-8097) 49 East 54th St. This new spot opened February 15. Combining the personality of Fifi Ferri, the decorative genius of Dorothy Draper and Franklyn Hughes, the architectural ability of top-notcher Philip Ammidown, and ten lovely dress models, it looks as though the bands of Ted Strader and "Happy" Powell will have to be good.

Mon Paris -(ELdorado 5-9800) 142 East 53rd St. The finest band in town decorates this most attractive night spot —Charlie Murray's. In addition are the Royal Lukawella Hawaiians who really entertain in the cocktail room: and Mary Cohan, making her New York debut. This place gets the nicest young crowd in town and the most attractive of the elder group. Minimum $2.00. Dinner, and recommended, from $2.50.

Montparnasse—(BUtterfield 8-2345) 50 East 79th St. A very smart night club that broke away from tradition and opened uptown. Has charm, excellent cuisine, and a delightful clientèle. There is no cover or minimum. Dinner is from $2.25. Entertainment consists of singers, Joan Hanscom and Lewis Pecora: of bands, Hal Saunders and Don Rodriguez.

Café Continental—(WIckersham 2-8953). A delightful eating place, continental as its name. The only entertainment consists of Michael and his violin. Michael has an excellent repertoire of the classics as well as the modern numbers. Recommended for those who enjoy dining and good music. No minimum, no cover. Dinner from $2.50. Dress optional.

El Morocco — (ELdorado 5-8769) 154 East 54th St. Entertainment consists solely of two excellent bands: Ernie Holst and his men compose the lead orchestra and DeVera's rhumba outfit alternate. A spot where celebrities come to see and be seen. Dinner from $3.50. Cover $2.50. Best to dress and to come with someone known there.

Plaza Hotel (PLaza 3-1740) Fifth Ave. & 59th St. The Persian Room in this hotel boasts the orchestras of both Jack Marchard and Bobby Parks; the dancing of the Hartmanns; and the singing of Jane Pickens. Social. Dinner from $3.50-$4. Cover $1.50, Sat. $2.50. Must dress.

Savoy Plaza—(VOlunteer 5-2600) Fifth Ave. & 59th St. The Café Lounge here is fortunate in having that very popular and charming Georges Metaxa singing here after the theater. Gerry Morton and his men supply all the music. A charming after-dinner and cocktail spot. Minimum $2.00-$3.50. Dress optional.

Stork Club—(PLaza 3-1940) 3 East 53rd St. The alternating bands here are Richard Warren's and Jose Lopez'. Special entertainment Sunday evenings. Terrific publicity has made this the happy dumping grounds of all the movie stars, playboys, executives, etc. Best trained waiters in town. Dress far preferable. Cover $2.00.

Theodore's—(PLaza 3-6426) 2 East 56th St. This restaurant has for many years concentrated on the best food for the best people at the best prices. There is no entertainment in the evening whatsoever. Dinner runs from $1.50 to $2.50, there is no cover or minimum. In the afternoon Jimmy Rogers at the piano—and he is excellent.

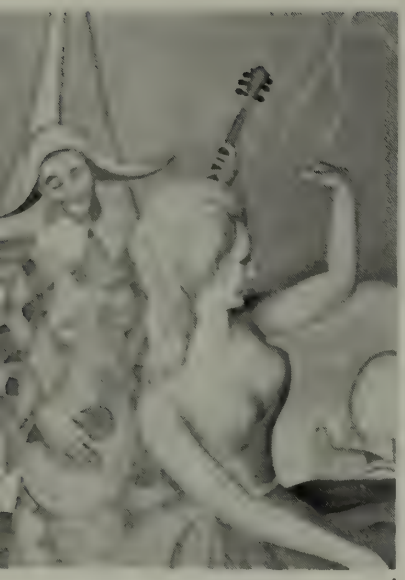
Coq Rouge—(PLaza 3-8887) 65 East 56th St. At present this spot is featuring Anne Francine, winner of a debutante tryout competition. On the same bill are the Tisdale Trio, singers, and George Sterney's orchestra. Minimum $1.50. Dinner from $2.50. Dress is optional.

Armando's—(PLaza 3-0760) 54 East 55th St. Run by the genial Armando, this is another spot that has long enjoyed the debutante trade. Entertainment consists of two "society singers." Mary Spalding sings every night except Sunday. On that day golfer Dick Chapman takes the stand. "Buddy" Clarke's orchestra. No cover, no minimum. Dinner from $2.

St. Regis — (PLaza 3-4500) The Iridium Room here is another of those swank spots where white tie and tails are rather necessary. Features an ice show that goes on at 9:30 and 12:15. Prices are $3.50 dinner on weekdays—$4.00 on Saturdays. Cover charge $1.50 and $2.50. Music by Charles Baum and Don Marton.

The Roosevelt—(MUrray Hill 6-9200) Madison at 45th. Guy Lombardo's orchestra in grill. Dinner $2.50. Cover after 9:30. $1.00 week nights; $1.50 Saturdays and holiday eves. Closed Sunday.

The Waldorf—(ELdorado 5-3000) Park at 49th. Informal Empire Room has Glen Gray's Casa Loma Orchestra. At dinner and supper Mary Jane Walsh, singer; Billy Rayes, juggler. Selective dinners from $1.75. Cover after 10:30. $1.50 Friday, Saturday and holidays. No dancing Sunday.



Mon Paris

142 East 53rd Street

Charlie Murray
and his orchestra
with
Mary Cohan

★

In The Cocktail Lounge
THE
ROYAL LUKAWELLA
HAWAIIANS

Reservation: Albert
ELdorado 5-9800

The LANGDON
FIFTH AVENUE
at FIFTY-SIXTH

A distinguished hotel favored by temporary New Yorkers.

Socially correct and centrally convenient . . . Most unusual rooms and suites . . . some with serving pantries.

Famous
THEODORE'S
Restaurant

Transiently from $4 a day.

J. S. Walz, Manager

L

For Dinner and
Supper Dancing
Every Evening

Hal Saunders and
His Orchestra

Cocktail Hour

Montparnasse

Open Until
3 A. M.

50 EAST 79th
STREET

NEW YORK
CITY

BUtterfield 8-2345

WORLD'S FAIR
Combined VACATION Visit and

Here's your chance to *combine* a visit to the New York World's Fair with the vacation of a lifetime! You can enjoy the cool, healthful, 1,800-ft. climate of the beautiful Pocono Mountains, *and*

COMMUTE TO THE N. Y. FAIR

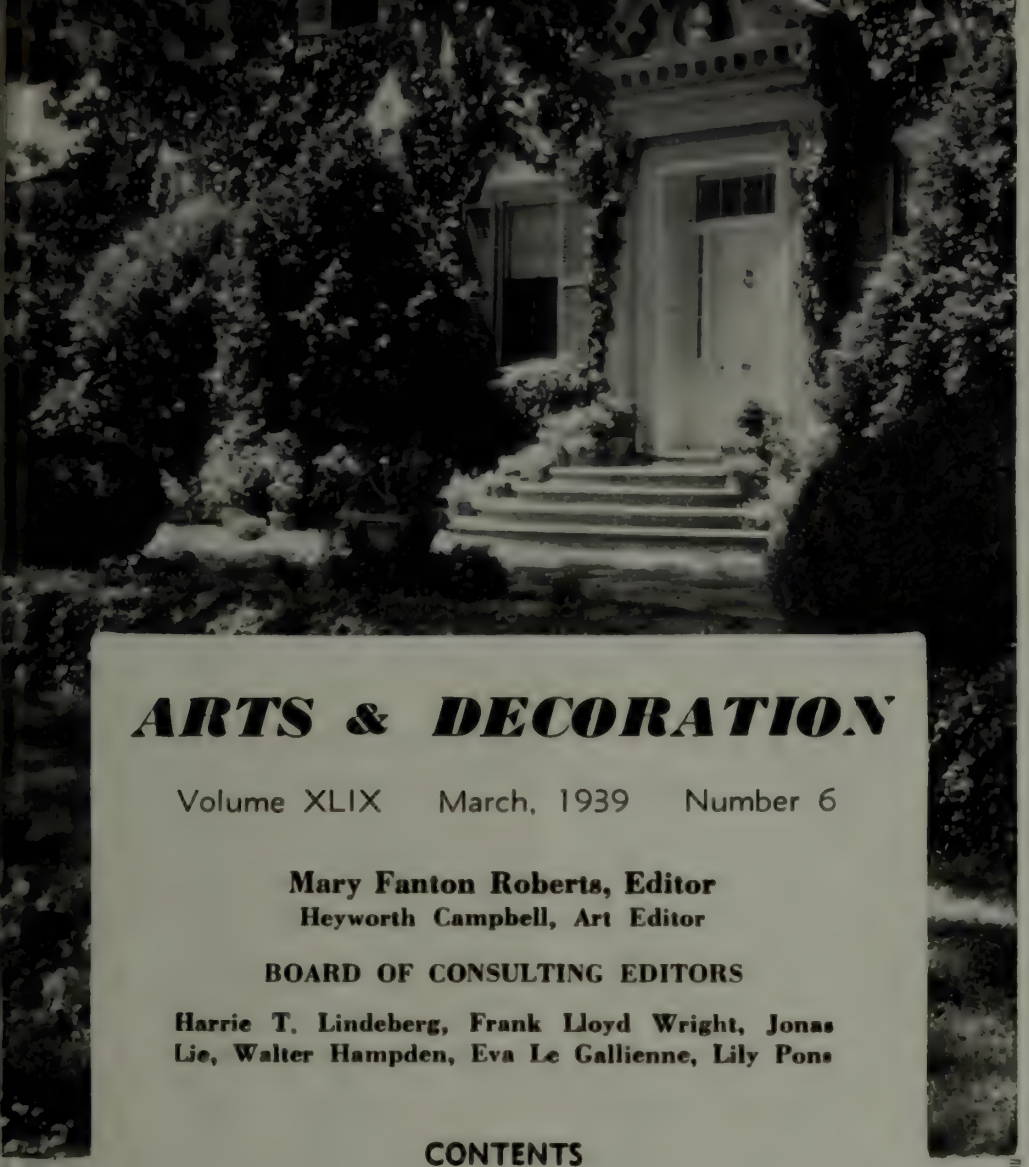
On main highway routes to New York, on the scenic, comfortable Lackawanna Main Line, the Inn at Pocono Manor is only 3 hours from New York! Leave Pocono Summit 8:17 A.M., arrive at the World's Fair grounds before 11! Spend seven hours at the Fair, and return the same day. Live at one of America's outstanding resort hotels, at sensible rates! Full particulars from Lackawanna and Nickel Plate ticket agents, or H.V. Yeager, General Manager.

POCONO MANOR
POCONO MANOR, PENNSYLVANIA
NEW YORK OFFICE: . 522 FIFTH AVE.



TOP OF THE POCONOS

Private lake . . . 18-hole tournament golf course . . . 22 miles of bridle paths . . . tennis courts . . . woodland trails . . . music, dancing, full entertainment program . . . modern rooms, delicious meals . . . selected clientele.



ARTS & DECORATION

Volume XLIX March, 1939 Number 6

Mary Fanton Roberts, Editor
Heyworth Campbell, Art Editor

BOARD OF CONSULTING EDITORS

Harrie T. Lindeberg, Frank Lloyd Wright, Jonas Lie, Walter Hampden, Eva Le Gallienne, Lily Pons

CONTENTS

Frontispiece: Annuals for the Herbaceous Border

Lightening the Annual Burden—*Sterling Patterson* 4

Lighted Lamps of Old Pewter—*Elyse S. & Edward A. Rushford* 8

Davies—The Poet among Painters 11

An Early Iowa Stone House—*Martha Darbyshire* 12

Racing Prints in Decoration—*Edward Wenham* 16

At Home in a Royal Chinese Palace 19

Spotlight 20

Popular Walnut Furniture of Earlier Times—*R. W. Symonds* 21

Cut Glass After Two Thousand Years of Experiment—*W. W. Winkworth* 25

The Background of Famous Music—*Henry Albert Phillips* 28

The Sea as an Inspiration for Decoration—*Emma Romeyn* 31

Six Ways to Hang Curtains 34

Antiques for the Home. Illustrated 36

Talking Shop. Illustrated 39

ARTS & DECORATION is published monthly, except July, by McBride, Andrews & Co., Inc., Robert M. McBride, President; Russell Hughes, Treasurer; E. C. Turner, Secretary. Publication office: 34 North Crystal Street, East Stroudsburg, Pa. Editorial and general offices: 116 East 16th Street, New York. Advertising offices: New York—116 East 16th Street; Chicago—520 North Michigan Avenue; Santa Barbara, Cal.—29 East De La Guerra; London, E.C.4, England—23 Fleet Street. Subscription price: One year, $3.00; two years, $5.00. For Canadian postage add 50c per year; for foreign postage add $1.00 per year. We are not responsible for unsolicited manuscripts or illustrations.

Copyright 1939 by McBride, Andrews & Co., Inc.

To be Exclusive...

HAVE YOUR FABRICS

Woven To Your Color....

However, if dyeing is necessary care must be taken to weave fabrics with special silk and special texture . . . in order to have deep penetration of color and a satisfactory result.

Scalamandrè Silks, Inc.

598 MADISON AVE.

NEW YORK, N. Y.

ARTS & DECORATION is published monthly, except July, by McBride, Andrews & Co., Inc. Publication Office, 34 N. Crystal St., East Stroudsburg, Pa. Editorial and general offices, 116 East 16th St., New York, N. Y. Subscription is $3.00 a year, 35 cents a copy. For foreign postage add $1.00; for Canadian postage, 50 cents. Entered as second class matter at the post office at East Stroudsburg, Pa., under the act of March 3, 1879.

Copyright 1939 by McBride, Andrews & Co., Inc.

A GRACEFUL border of annuals and perennials, showing that the best borders are composed not of collections of plants but of groups of annuals and perennials, separated by substantial foliage.

J. H. McFarland Co.



CLOSE-UP of the Martha Washington petunias which are shown in the foreground of the border above. Petunias come in so many different colors this season that they will figure largely in the handsome borders.

ARTS & DECORATION
MARCH, 1939 • Vol. XLIX • No. 6

BURLINGAME
PUBLIC LIBRARY
Burlingame, Cal.

LIGHTENING THE ANNUAL BURDEN

By Sterling Patterson

MORE fiction, I suspect, has been published on annuals—particularly with respect to borders in which both annuals and perennials are to be grown—than about any other class of flowers. Many of them are easy to handle. Consequently, the impression is perhaps accidentally but none the less frequently conveyed that these simple plants are all but self-raising and self-tending. A handful of seeds dribbled in the spring among the perennials, optimists imply, will reward the sower by a blaze of summer glory.

Such, emphatically, is not the case. First of all, there are annuals and annuals. Some spring into sturdy being with amazing speed. Others, like double petunias, for instance, demand sympathetic nursing in the early stages. Again, annuals and perennials do not always relish the same soils. Many perennials prefer a fairly heavy loam. Fast-growing annuals want a rich, loose soil, well-worked and well-fed. They like elbow room, without too much competition from hungry perennial roots. They must be cultivated and sprayed and watered and picked regularly. Indeed, to grow them in quantity from seed takes time, space, trouble and expense enough to give pause to even a seasoned gardener.

Yet few gardens look their best if annuals are lacking. Nothing else so well bridges the gap between the spring surge of columbines and irises and peonies and the autumnal cascade of asters and chrysanthemums. Nothing else can better cure August drabness. No matter how onerous the task, annuals are essential to the average garden.

How, then, may they be acquired with the least strain on the garden-maker? How may they be employed in conjunction with perennials to insure maximum satisfaction?

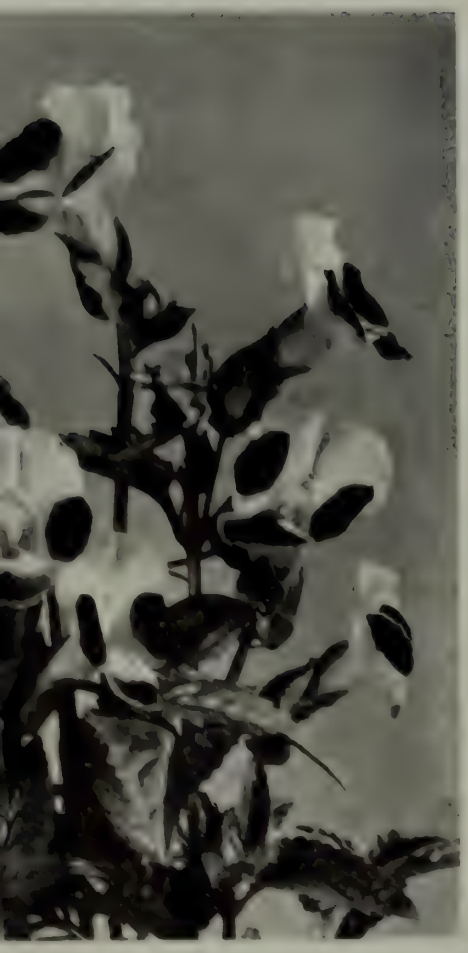
The initial question is answered, as a rule, in one of three ways. First, potted annuals may be purchased in early May from florists or nurserymen. Second, you may hire a professional to grow them from seed supplied by you. Third, you (or your gardener) may raise them. At all three, however, valid criticism may

A GARDEN border of marigolds against a tall green background. These shown here are the Tagetes, and the variety is the Yellow Supreme. This border makes a gorgeous showing the latter part of July and August.









CERTAIN annuals, or flowers grown as annuals, are better adapted for border use than are others. Among these is the *Lavenia Torenia*, especially the variety known as *Torenia Grandiflora*.

AMONG the red annuals that are especially recommended is the Nicotiana Crimson Better shown above. It is a graceful growing plant, individual in form and color.

A BEAUTIFUL winding border circling a small lake is made up largely of annuals with many colored zinnias in the center and marigolds along the outer edge. Among the marigolds most suited to a border are the Yellow Supreme. The zinnias are of the Star Dust variety, with Fantasy and Isabellina.

ONE of the most luxuriant annuals for border purposes is the Lantana. Its color harmonizes well with other annuals, especially the reds and the rust tones.



leveled, as is usual with bright ideas. The first method tends to produce rdens too similar to neighboring ones. ough responsibility for the defect can rdly be placed upon the plantsman. e must show a profit or go out of busiss. No commercial grower is to be nsured for specializing in material he ls sure of selling. The second plan prives the garden maker of first-hand owledge, stresses dependence upon talog descriptions and, by its vicarious ture, decreases gardening pleasure. he third, in the majority of cases, nsforms diversion into a laborious ore

What path, since those listed lead to sappointment, shall one pursue?

Experience leads me to believe that a compromise between the second and third schemes retains the best features of each. Particularly when facilities are limited, a professional may very well supply the bulk of annuals needed for your permanent garden. You can specify varieties or, in February or March, furnish seed for him. By the usual arrangement, you contract to buy back at a definite price a certain number of potted seedlings or seedlings in flats. Thus, costs can be controlled; premeditated color combinations can be carried out; and the less hackneyed varieties can be secured. You will, of course, be reasonably sure of their performance in your garden; for, presumably, you will have tested on a small scale the varieties you order.

Testing composes your half of the bargain; and a most agreeable fraction it is, too. The same varieties act slightly differently in different gardens, even in different situations in the same garden. So many factors influence behavior: soils, exposures, seasonal conditions, the gardener's temperament. Each human's reaction to flowers is individual. Each garden maker, therefore, in order to

assure himself that a species or variety will measure up to his expectations, should try it out—for at least one season and preferably more—under diverse conditions on his own land before he risks planting it on a broad scale for landscape effect. In itself, the testing process is absorbing.

Seeding and trial operations, though productive of cut flowers for the house, are not likely to be too pleasing to the eye. Shading devices and labels and odd plant bedfellows do not combine to create soothing scenes. Accordingly, it is wise to hide the test plot from the casual garden visitor; and, at the same time, to gain the step-saving advantage of concentrating activities within a small area.

Little space is required, generally. Behind building or shrubbery, one may many times locate acceptable territory. A highly competent trial and seeding plot measuring a mere fifteen feet by twenty-five feet existed back of my garage for a while. It afforded room for a dozen seed flats and all the paraphernalia they conjure up, a north bed and a south bed, a convenient water supply and the multitudinous trifling items needed in inducing seedlings to behave themselves. No complementary hotbed was constructed. But to provide for slowly maturing subjects, like pansies and snapdragons or other flowers treated as annuals, which are best started under glass, this outdoor trial ground was augmented by an indoor seeding department, installed beneath a south cellar window. Here, five or six azalea pots (for work with small seeds because of the ease of watering), sterilized seeding soil, charcoal, imitation glass, burlap and whatnot could be accommodated without disturbing the rest of the neat household.

On the principles outlined above I maintained for years a Long Island garden and, by my dirt-stained knuckles, I can swear they're sound. The place was not large. Its flower beds and borders added up to perhaps fifteen hundred square feet. Yet a really good show throughout late summer required each May upward of one thousand annuals. From seed I mailed him, an Oyster Bay florist grew most of these. His charges for seedlings in flats averaged from two to three cents per plant—less than I could have raised them for, if I had time to attempt the job. Nothing was set out in numbers until I, in person, had put the varieties through their paces, had observed their habits of growth, their colors and foliage effects. To fill requirements, at no loss of personal energy, by spending from ten to fifteen dollars seemed to represent shrewd investment; especially, since preliminary testing consistently diminished failures in the permanent garden. And I am convinced, in consequence, that a combination of professional growing and amateur testing serves, in most cases, to mobilize an army of young plants at the smallest risk to a home owner's peace of mind.

Let us examine, now, our second major problem: How may these annuals once they're on hand, be grown in the company of perennials with maximum satisfaction?

To plant annuals alone is no trick at all. Not that such beds are unattractive. On the contrary. I shall never forget one bold garden picture composed solely of great masses of ageratum and yellow and white dahlia-flowered zinnias backed by sixty *(Continued on page 40*





THE Harmony marigold, among the handsomest of the new varieties. The foliage is like a holly leaf, and the colors are a gorgeous yellow and chestnut brown.

A FLOWER to be counted on during the hot days of midsummer is the Golden Gleam nasturtium, one of the finest of the many varieties of this blazing plant.

ZINNIAS are more and more in fashion for the annual and perennial borders. The variety of colors seems endless, including every rose, yellow, mahogany and blue shade. At the left is shown a variety called Fantasy Stardust."



A RARE group of pewter showing a bénitier, at the foot of it a burette, and double-tube whale oil lamp.—Center: A German group that has found favor in the taproom—three-lidded tankards with characteristic thumbpieces lighted by a spout lamp of unusual character.—Below: A pewter aiguière of fine form and richly decorative pattern. The pewter lamp is what is called a "double-wick support."

LIGHTED

By

Russell T. Loesch, Photographer

BURLINGAME
PUBLIC LIBRARY
Burlingame, Cal.

LAMPS OF OLD PEWTER

ELYSE S. AND EDWARD A. RUSHFORD

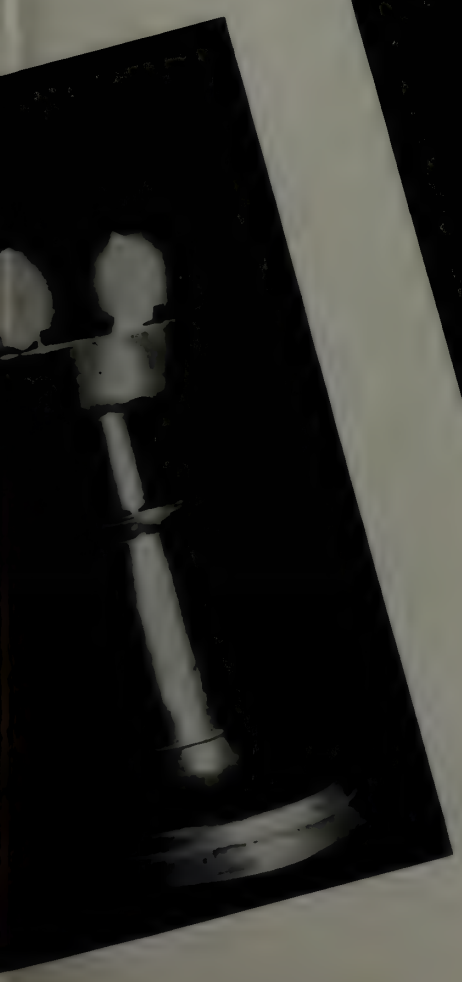
"BUT these old lamps were dirty, smoky and ill-smelling." So states an article on ancient lighting devices, and similar sentiments have been expressed by many writers on the subject during the past two decades, including ourselves. A series of experiments have shown, however, that while such statements may have been true of some of the lamps and some of the fuels used in the past, they are certainly not true of the majority.

In reality the reservoirs of these old lamps may be filled with almost any fuel, and if the wick adjustment is correct, there will be no more smoke, or smell, than is produced by any well-behaved candle. Furthermore, if we except the most simple forms, of those whose wicks burn against the edge of the reservoir, old lamps are not dirty if handled with reasonable care. And these facts are especially true of lamps made of pewter.

Naturally the light produced by these lamps of the past can hardly be termed brilliant, but it does compare favorably with the light of candles. Anyone will admit the soft attractiveness of candlelight, but it is no longer a novelty. On the other hand burning lamps are both interesting and novel, while their many and varied forms have far greater decorative possibilities than have candlesticks.

We all know and cherish that lovely, soft sheen of old pewter, properly polished, but when it is brought out by the light of an old pewter lamp the effect is doubly satisfactory. For best results all of the pewter used should be polished, but only to the point where that peculiar pewter glow is reached, and not to a state of brilliance. One of the most discussed points among pewter collectors, by the way, is polishing. Some feel that not a single shade of the patina acquired through years of neglect, should be removed, while others demand the most scintillating polish possible. There is a point between these two extremes where the true value of pewter tone is arrived at, and having been once attained, it is easily maintained. There is really no more pleasing metal color than pewter, and nothing serves to accentuate its beauty any better than a lighted pewter lamp, properly placed.

The knowledge of the technicalities of lamps need not be extensive in order to burn them successfully, although one should know the type of lamp that is being used. The majority of pewter lamps to be found today belong to one of three types, and the type depends on the arrangement for holding the wick. The first type is known to the collector as the wick-support lamp. The wick lies in a metal trough or half-tube, attached to the bottom of the reservoir and slanting to its edge. The second type has a tube or spout projecting from the side of the reservoir to hold the wick, and is termed spout lamp. The third type, or wick-tube lamp, has one or more tubes held in a circular plate that screws into the top of the reservoir.





WITH this wriggle-work platter shown below is a covered variation of a pewter lamp. Its double light is especially effective in bringing out the markings of the wriggle-work decoration.

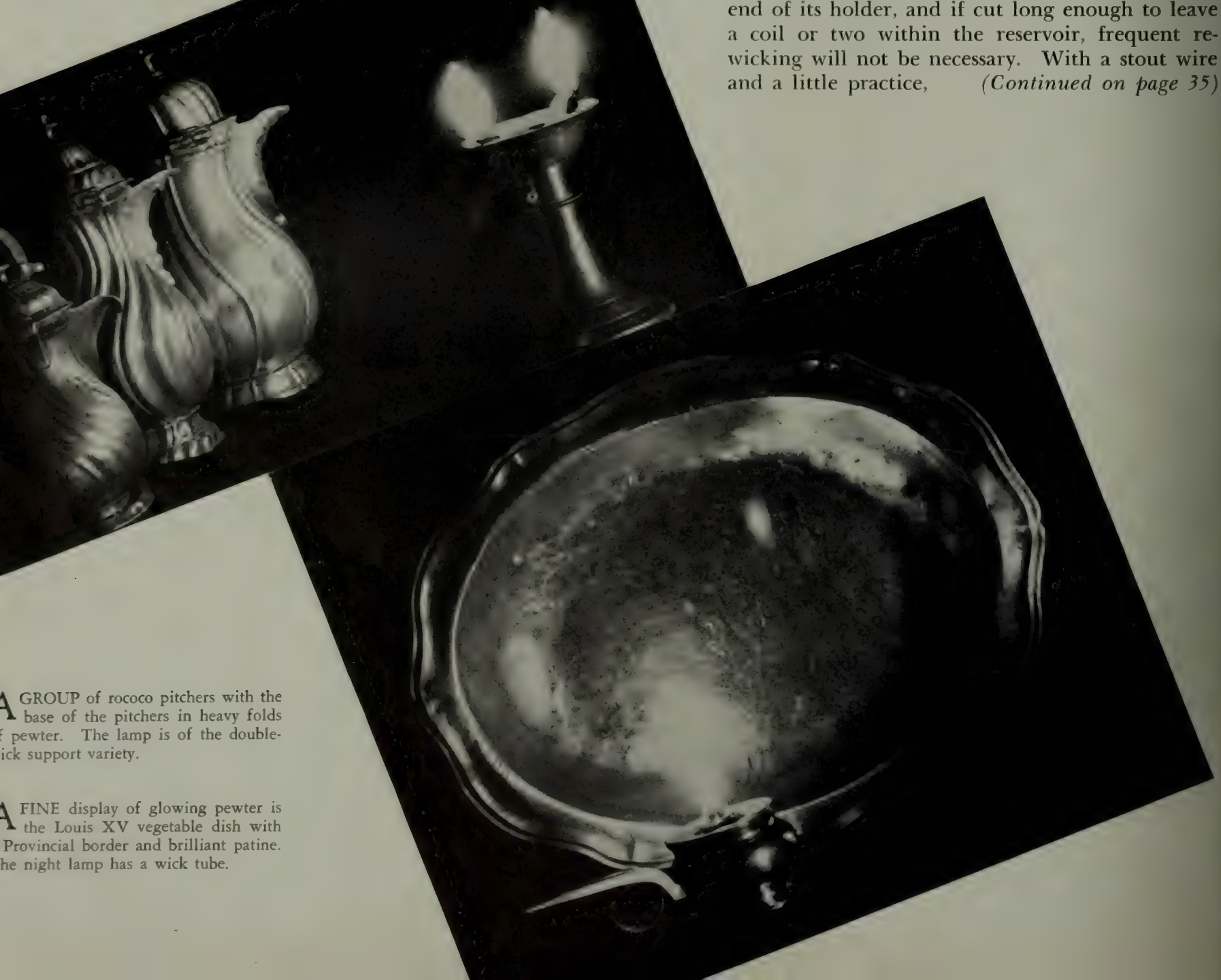


al's hat is one design for
plate. It is shown above
lowers and an open-wick

The melting point of pewter is quite low and the tubes and wick supports are always made of some other metal possessing greater heat resistance, as tin, brass or copper. Even the spout lamps have a protecting ring of hard metal between the end of the wick and the pewter to prevent melting. We once witnessed what was literally the self-destruction of a beautiful pewter "Sabbath lamp," by its own heat. It was later learned that the wick supports had been removed, and the flame permitted to burn in direct contact with the pewter.

It is therefore advisable before one of these ancient light producers is permitted to function again to have it thoroughly cleaned and subjected to a careful examination. It may have been the victim of rough handling in the past, and resulting holes or cracks could lead to unpleasant results. At the same time the condition of the wick supports, tubes and protecting rings may be noted.

The selection of the wick is quite important, and one made up of a number of coarse, cotton strands, lying parallel, not woven, gives the best results. For wick-support lamps, enough wicking to fill the trough without dragging over its sides is advisable. For spout and wick-tube lamps, just enough to fill the wick holder comfortably, and drawn tight so there will be no bunching to impede the flow of fuel. If too much or too little wicking is used the flame will not be satisfactory. The wick should extend somewhat beyond the end of its holder, and if cut long enough to leave a coil or two within the reservoir, frequent rewicking will not be necessary. With a stout wire and a little practice, *(Continued on page 35)*



A GROUP of rococo pitchers with the base of the pitchers in heavy folds f pewter. The lamp is of the doubleick support variety.

A FINE display of glowing pewter is the Louis XV vegetable dish with Provincial border and brilliant patine. he night lamp has a wick tube.

BURLINGAME
PUBLIC LIBRARY



allery of Mrs. Cornelius J. Sullivan

"Love Herself Fulfils

DAVIES: THE POET AMONG PAINTERS

"The Sicilian Shrine

ARTHUR B. DAVIES

1862-1928

DAVIES created an art life of his own. Out of the old world he brought its unfamiliar wealth. "Love Herself Fulfils" was painted 1919 and won a $1500 prize from a lithography company. It was for Christmas. "The Sicilian Shrine" was later, in that full period of 1926. He never tired of Ulysess and Circe and the beauty in all Greek legend. His creative period was no more than one generation but the products of that period of Gothic lust for beauty is amazingly great. His was a progressive experiment of a mind steeped in the most comprehensive intelligence, he was an expert on all ancient arts, bronze or glass, sculpture or painting. Davies' experiment of intensive study and search for beauty will be esthetic food for many an artists' generation. Then—the vast Celtic industry of the man! His piercing lucidity presents in his sculpture, his etchings, and his paintings and tapestries, a legacy both personal and beautiful.—F. N. PRICE.



LOOKING into the veranda of an Iowa stone house. The wood framing of the porch is typical of the times.

AN EARLY IOWA STONE HOUSE

KAY, ARCHITECT.



The Armstrong Home is an Exact Replica of an "Old Settler's" House

By MARTHA DARBYSHIRE

THE narrow stairway is shown here with old walnut stair rail, and a banister copied from the Old Tavern. The door to the left leads to the library.



THE old Eugene Doe stone house at Waubeek, built in 1860, which served as a model, inside and out, for the Armstrong home.



THE bay window in the Armstrong home. This architectural detail was an inevitable feature in the houses dating around 1855. It served as a winter "conservatory" and was the nearest approach to gaiety in the whole scheme of interior decoration of those days.

AS if Iowans are only now becoming aware of the value of their own historical background, folk in and around the beautiful little city of Cedar Rapids are duplicating the regional architecture of their pioneers. Early settlers in Iowa, as elsewhere, used whatever building material was at hand. Here, it was limestone of an excellent grade. The early houses which are still in use are stately, commanding old customers which, in their plain design, resemble the early Pennsylvania field-stone house. And why not? They were usually built by men out of the East, who probably did their best to remember just how it was done back home. Their efforts, especially in the hand-made details, were somewhat crude and yet more fitting to the new country than if the builders had been skilful artisans.

Many of the new stone houses in this locality, built within the last year, have duplicated details of the early houses, but Mr. and Mrs. Robert C. Armstrong are the first to build a house which, from beginning to end, reproduces the early architecture. The Armstrongs had purchased twenty-two acres of ground, four miles from the city, and were deliberating upon a type of house to build when their friend, Grant Wood, the Iowa artist, suggested the early stone house. To his way of thinking it was the perfect type of architecture for a country house in that part of the state. Bruce McKay, who was to design the house, was of the self-same opinion, and immediately suggested the old Eugene Doe house in Waubeek, a neighboring village, as an



THE floor plans of the first and second stories of the Armstrong house in which the layout follows in detail the old Iowa houses.



AMONG their treasures the Armstrongs have an old cupboard found in Mount Pleasant, Iowa, with its painted trays and bric-a-brac. The walnut chairs are typical of the period.

OUTH window in the living room showing the old portable melodeon and the early plantstand found in Ebenezer, New York. Hand-chased brass tie-backs are on all the downstairs windows, heirlooms from the Iowa Amana colony.

llent house to copy in part. In Ce- Rapids they call the Armstrong's e house, "The Treasure House," quite apropos, too.

here were, of course, no plans avail- for the historical houses. It meant oing the countryside, going into one e and another to obtain designs of paneling of pioneer simplicity, fireplaces, doorways and cornices, not to mention the more important study of wall surfaces, general mass and chimneys. Up hill and down dale, along paved highway and up dusty side roads, they traveled. The search centered in the vicinity of Waubeek, Stone City and along the old Ridge Road on the way to Anamosa. The Armstrongs' tell the story of Mr. McKay climbing out of an upstairs window of an old house, now used to store seed corn, calipers in hand, to measure a gem of a cornice while they, and Grant Wood, stood breathlessly below, ready to catch him if a toe hold gave way.



THE old table is an heirloom matching the barrel-back rosewood chairs. The floor is covered completely with a body-Brussels carpet, and the muslin curtains are draped back to permit the entrance of every bit of sunlight. The mirror is old and the wall paper a design of the period.

BURLINGAME
PUBLIC LIBRARY

In the end, except for small details found in one or two instances, the mass and detail for the new house came from two outstanding old veterans, the Eugene Doe house, which Mr. McKay had sketched roughly in advance, and the old Perkins' Tavern on the Ridge road between Waubeek and Anamosa. The recessed front entrance, wall surfaces and general mass were taken from the Doe house. This old house was built in 1860, by Bennefield Wertman, a Pennsylvanian who learned the mason's trade in the East. The house was built for a southern family who later sold it to a man named Harry Bishop, who in turn sold it to the Doe family. Trap doors in the front entrance aroused the visitor's interest and upon inquiry it was explained that Mr. Bishop, the second owner, had been fond of cats and had the trap entrances cut for the convenience of his aristocratic pets.

Mr. McKay took the sizes of window panes from the original, divided windows in this house, and in the barn he found some of the original slat shutters which he copied. Although these houses are built of stone they invariably have red brick chimneys. The outside chimney in the Doe house is new but the one on the roof is old. As the cornice on the Doe house seemed inadequate, the original probably having been destroyed at some time by fire, Mr. McKay used a cornice from another old house built at the same time.

Mrs. Armstrong knew the size of the rooms she wanted, their number and location, which she had drawn for Mr. McKay on a one thirty-second of an inch scale. With this guide and the sketches made on the treasure hunt, Mr. McKay drew the final plans. The only change made was to add the sawed-out frieze board on the back, screened veranda. This was a detail taken from an old house, which since has suffered a fire which destroyed all of the exterior woodwork.

The Armstrong entrance, recessed into the thick stone walls, repeats, in detail, the Doe front door, with the exceptions of omitting the cat passageways and adding a transom above the door. A derrick was required to hoist into position the huge half-ton slab over the door. None of the early houses, of course, had entrance door sidelights, but, as a modern necessity, Mr. McKay has countersunk, frosted light bulbs into the walls on either side of the door. The stone lintels and sills are hand hewn.

The old Perkins tavern, now a Ridge road farmhouse, supplied the design for trim, base, interior doors, hardware, moldings, cabinets, fireplace, and stair rail. It was built in 1855 according to Jay Sigmund, the Iowa poet, who was born and raised in Waubeek. The builder is unknown.

The tavern fireplace had been sealed up, probably back in the 1870's or 80's, when the Franklin stoves came into vogue, and the present owner of the house was not willing to allow Mr. McKay to remove the wood covering over the grate. But the mantel, with simple fluted decoration, was there, set in ceiling-high wall paneling with cabinets to the right, and exactly what they wanted. The cabinets, although not used with the Armstrong living-room fireplace, have been copied all through the house. We may have to improve upon the pioneer's conception of illumination, but when it comes to their penchant for cupboards and cabinets, recessed into paneled walls in every room possible, the Iowa forefathers can tell us plenty. If their idea was a good one originally, it is a better one now. Whoever has enough storage space? But the wonder of it is, what did these covered-wagon folk have to put in their dozens of cabinets and cupboards? Certainly not bridge tables and radios.

The iron hardware, with steeple-shaped hinge pins and china door knobs, used in the house, are exact copies of that in the old houses. The plaster center-light medallions refer back to the time of the pull-up-and-down hanging lamps, boasting opalescent, ruby or amber overlay chimney shades, one of which is brought into service again as the electric light shade in the entrance hall. The black walnut stair rail and banister are also a copy of a handmade one in the old Perkins' hostelry.

Not only is the house authentic, even to the molding trim which is nailed to the wood studding instead of plaster, but the house also is furnished entirely in early Iowa antiques. The interior decoration was under the guidance of Grant Wood. A recent magazine article, written by an admirer of Mr. Wood as a distinguished artist, pokes a lot of good natured fun at him for taking time to advise friends on interior decoration. But a man must play as well as work. The Cedar Rapids friends who have received his advice are fortunate, not only because of his discriminating taste, but Grant Wood also knows his Iowa from the characters he creates on canvas.

The soft gray-green body Brussels carpet used throughout the downstairs was especially woven from a design created one hundred and three years ago. The wall papers are either of old design or carefully chosen to fit the early period. The furniture is either heirlooms or antiques, collected in the Middle West, which were brought from the East in covered wagons. Perhaps the most interesting of the collected pieces is the melodeon in the living room which has hinged legs which fold up—the pioneer portable musical instrument, which was carried to either barn dance or funeral. The painted stenciled yoke chairs, peculiar to the middle west and difficult to find today, are here in profusion, as well as treasures from the Iowa Amana colony, many of which were brought west from the original colony in Ebenezer, New York, in the 1840's.

Mr. Armstrong belongs to that encreasing group of young Iowa men, who, bound to the city by business, are building fine country homes—Iowa's future "country gentlemen." Mr. and Mrs. Armstrong have been in their country home only a matter of months. What use they will make of their acres of ground is still a matter of speculation. So far they have a charming stone-walled, informal flower garden, a large vegetable garden with sweet corn and pumpkins galore in the fall, and at the far end of the grounds, along an old sunken, grass-covered road, are the stables. Of the twenty-two acres, six are used for the house, gardens and orchard. The other sixteen are in virgin woods, boasting of oak, linden, ironwood, maple, hickory, butternut, and walnut trees. Inviting foot and bridle paths, with rustic bridges across ravines, lead through the woods to seats at vista points. As Mrs. Armstrong has for some-time been much interested in the conservation of native Iowa flowers, she has been able to demonstrate, on their own estate, how readily nature may be helped along. Under a crab-tree thicket she has planted hundreds of native phlox-divaricata, which blooms at the same time as the crab trees. Open spaces are a mass of blooming prairie flowers. The prairie flowers, with roots to China, are hard to get and even more difficult to transplant but the results are worth the effort.

As to the house, a century from now when the last of Iowa's old stone houses have crumbled to ruins, posterity will still have one authentic copy of the early Iowa houses.



esy Arthur H. Harlow & Company

"GETTING AWAY"—"Hold hard Tom, let them get steadily at him." Drawn by H. Y. Alken, engraved by R. G. Reeve. Published 1835.

RACING PRINTS IN DECORATION

Pictures which Introduce Color and Old-time Atmosphere in Modern Rooms

By EDWARD WENHAM



TO pass along the country roads of England is to learn how ancient and deep-rooted certain traditions are with the less sophisticated folk of the rural sections. The motor car may bring them into closer contact with the larger centers, but their love of a good horse is as strong as it was before the whistle of the steam engine and the raucous

"RICE WYNNE, ESQ." Engraved by W. B. Geller, painted by J. Pardon.



s Courtesy Kennedy Galleries

"NORTHAMPTON Grand Steeple Chase. March 25rd. 1833. Painted by Pollard, engraved by H. Pyall.

hoots of automobiles had displaced the melodious horn of the stagecoach. The clatter of steel-shod hoofs along the highway and the hiss of the ostler as he curry-combed the mettlesome coach horses are now only memories, but the days "when man relied on his trusty horse" are recalled by innumerable symbols on the hillsides, the signs without, the sporting prints within, the quaint old taverns, and by those few who still drive a high dogcart or ride to market.

Those same travelers will recall, too, the hanging signs of low-roofed, licensed inns; signs often painted by forgotten itinerant artists for the price of a tankard of ale and a meal. Perhaps the weathered board depicts a white horse, perhaps an old stagecoach with four swiftly galloping steeds, or it may be some famous racer. But in each case it indicates the name of the tavern. Many of these painted signs, as well as many of the sporting prints which still hang in the beamed coffee rooms or the old posting houses, were the work of artists of humble origin who later became well-known painters of sporting subjects.

One such man, who started life as a carriage painter, became one of the most celebrated English sportsmen-artists. This was J. F. Herring. Later he drove the famous stagecoach known as "The York and London Highflyer." In his leisure hours he studied art, taking lessons from Abraham Cooper. His racing and coaching pictures, often lithographed, became the fashion; for fifty years he exhibited regularly at the Royal Academy and elsewhere. George IV, Queen Victoria, and the Duke of Orleans were among his patrons. His perfect technique, both as a draughtsman and in his use of the vivid colors of nature and of the hunt, remains to show his skill in depicting his beloved horses.

Sport in art has always appealed to a popular passion which has changed but little. Sporting artists, therefore, worked under a discipline which has remained steady, kept apart from innovations either crazed or stemming from genius. Sporting painters were obliged to add landscapes to hunting and racing scenes, and, but for them, British landscape art



A PARTY "going to cover" in an English hunting phaeton. Painted by J. Pollard. T. Hunt, aquatint. Published by S. W. Fores.

ould have waited a very much longer time for encouragement. The colors in paintings or prints are so varied and so true to nature hat one or more of these pictures may be hung on the walls of a room ithout in any way being out of decorative harmony. Obviously, judgent must be used; for example, a sporting subject would be out of place a formal drawing room, a music room, a boudoir or wherever the rnishings were of the more delicate type. But, apart from such exceptons, there are few walls in a house which are not made more attractive these pictures.

In the home of a collector of paintings, especially beautiful effects are btained by hanging only works of sportsmen artists in a living room, r instance; thus repeating a tradition of the English Georgian racing milies, whose rise or fall was not infrequently resultant upon the speed, lack of it, of their racing horses.

Often a chart accompanies the original sport painting to identify the ore prominent characters of a group of riders. In this way, more than he of the earlier hunting and sporting pictures rank with ancestral porits. For example, one large picture found in an old English hunting dge was four feet six inches long and was primarily painted by the tist Sartorius as a portrait of a Colonel Newport who is shown in ink," riding a horse with remarkably short ears—presumably one of the olonel's favorites.

As a portrait of Colonel Newport on horseback, the picture would offer ttle interest in these days, but in view of the wide, undulating landscape, he various colorings of the hounds and the "pink" coats of distant riders,



"BROWN HORSE," painted and engraved by G. Stubbs. Published October 24th, 1773, by Robert Sayer. Courtesy of Arthur H. Harlow & Company.

the composition is one of unusual beauty; certainly it offers more to the imagination than a posed portrait.

Perhaps the outstanding attraction of sporting subjects is their combination of the beauties of the countryside with a sense of continuous motion. To realize this, it is only necessary to sit in a comfortable chair and watch the eager hounds followed closely by the scarlet coats of the huntsmen on their galloping horses. Or it may be such a scene as that by John Pollard entitled, "The Last Hour of a Contested Election for M. P." The latter shows two post chaises each drawn by four galloping horses going helter-skelter along a dusty country road. It is impossible to visualize the scene without having a thought to the discomfort of the belated voters who are passengers in the light, swaying vehicles.

Pollard's painting of George III, in Windsor Forest, is a remarkable study, clearly portraying, in lined face and relaxed seat, the Monarch's fatigue after a strenuous all-day hunt. Among Pollard's most famous prints are the Goodwood and Doncaster Races, the St. Albans Steeplechase and Ascot Heath Race.

One part of a house which may be appropriately decorated by the smaller prints is the wall of a stairway. A good effect is gained by stepping the pictures, that is, to place each one slightly higher than the others so that the line tends to parallel that of the stairs. For this purpose, numerous sets are obtainable, but whether in sets or otherwise the color effects of sporting prints unquestionably eliminate that starkness which the lower wall of a stairway frequently gives to a hall.

Various interesting sets of four or more prints are finding their way to our American galleries in addition to an even larger number of single examples of early colored sporting prints. Fore's Steeple Chase Scenes, engraved by Harris after Alken, or the Hunting Sketches in color known as "The Right and Wrong Sort" each comprise six pictures when complete. Two divergent opinions center around the experience which enabled Alken to paint such vivid pictures of the chase.



RRIVAL of the Stage Coach," after the picture James Pollard. Color print of omantic English scene. Arthur Vernay, Inc.



INTERIOR in which the pictures are all sporting prints, painted by celebrated English artists, furnishing an unusual interior scheme of wall decoration. Arthur Ackermann & Son, Inc.

PUBLIC LIBRARY

THE K'ang shown below is a Chinese divan which is an important piece of furniture of every Chinese home. Here it is covered with red brocaded velvet in flame color and gold.

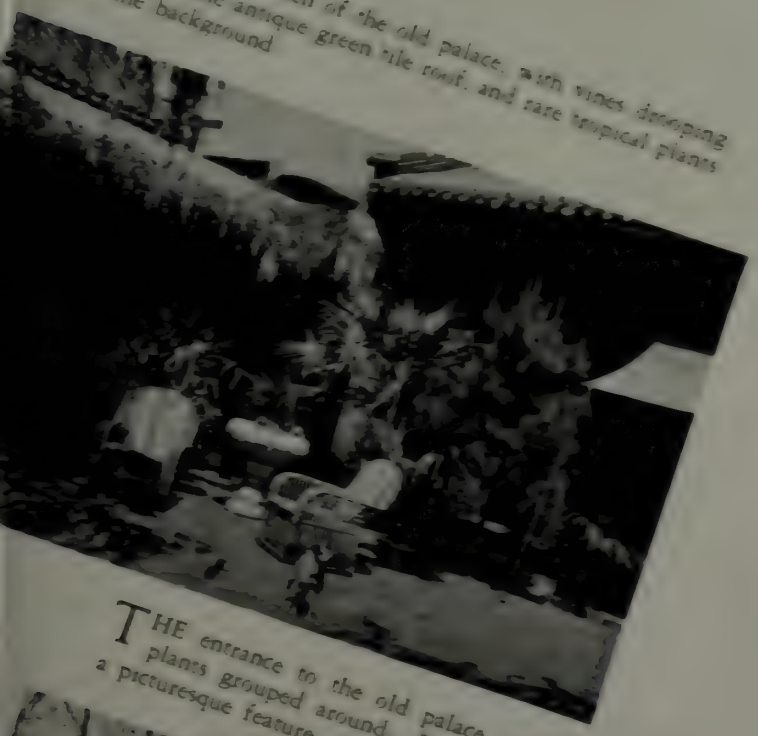




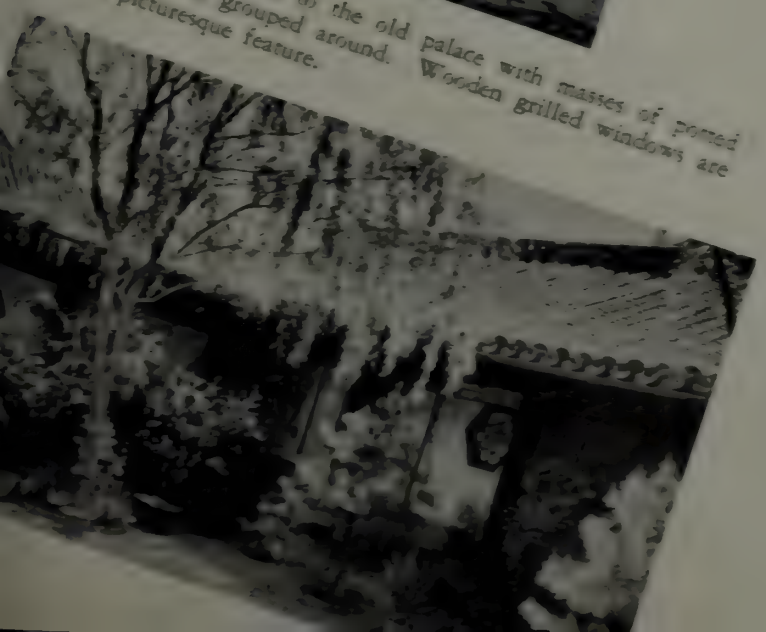
A VISTA through the long drawing room in the palace of Prince Pu Lun, in Peking, China. The present home of Mr. and Mrs. Karl Ivan Seaholm.

AT HOME IN A ROYAL CHINESE PALACE

THE Patio garden of the old palace, with vines drooping from the antique green tile roof, and rare tropical plants in the background



THE entrance to the old palace with masses of potted plants grouped around. Wooden grilled windows are a picturesque feature.



THIS palace in Peking, has been transformed into a modern home by Mr. and Mrs. Karl Ivan Seaholm. Formerly it was a part of the royal home of Prince Pu Lun, the logical heir to the throne of China. But the powerful old Empress Dowager, with her vast political influence, succeeded in putting him aside, and placed the son of her sister on the throne. The furniture and accessories of this Chinese home are rare treasures. The cranes beside the fireplace are of old pewter, as are the various table lamps, which are heavily encrusted with jewels. All the hard-wood furniture is antique, and made from Northern Chinese design. In the drawing room are two famous ancestral portraits of the Yu Yuan dynasty (1280), and under the portraits are rare Ming chests.

THE dining room is a treasure house, with tables and chairs of the Chien Lung Dynasty (1756). The surface of the furniture is apricot colored marble, bordered with 'hu-mu,' the equivalent of mahogany. The side table is of the Ming Dynasty, and here is placed "the eight immortals," in carved ivory, dating back to 1662.





HUDI MENUHIN is only twenty-two years old, et he is already world famous. He was born w York. At the age of seven he appeared as with the San Francisco Orchestra, and at eight de his first New York appearance. He was to Europe to study with Georges Enesco and h Busch. In 1927 he made his debut in New with the New York Symphony playing the ven Concerto. In February of this year he for another tour in Europe.



PATRICIA BOWMAN as the flower girl in "Voices of Spring," music by Johann Strauss. Miss Bowman's dancing in the Mordkin Ballet this season has made a sensation. She has cleverly introduced in her dancing a quality of gaiety and wit that has modernized the ballet, bringing it closer to the American mood.

AM LESCAZE, one of the most modern architects of his born in Switzerland, but his been achieved in this coun- atest important building was coast headquarters for the Broadcasting System in Holly- this he received an award Southern California Chapter ts.

FOLLOWING immediately upon his great success as Hamlet, Maurice Evans has produced *Henry IV*, first part, at the St. James Theater in New York. He himself plays the rollicking, sentimental Falstaff. The production as usual was directed by Margaret Webster, and is effective and correct in every detail. *Henry IV* promises to give Maurice Evans his third spectacular success in New York.

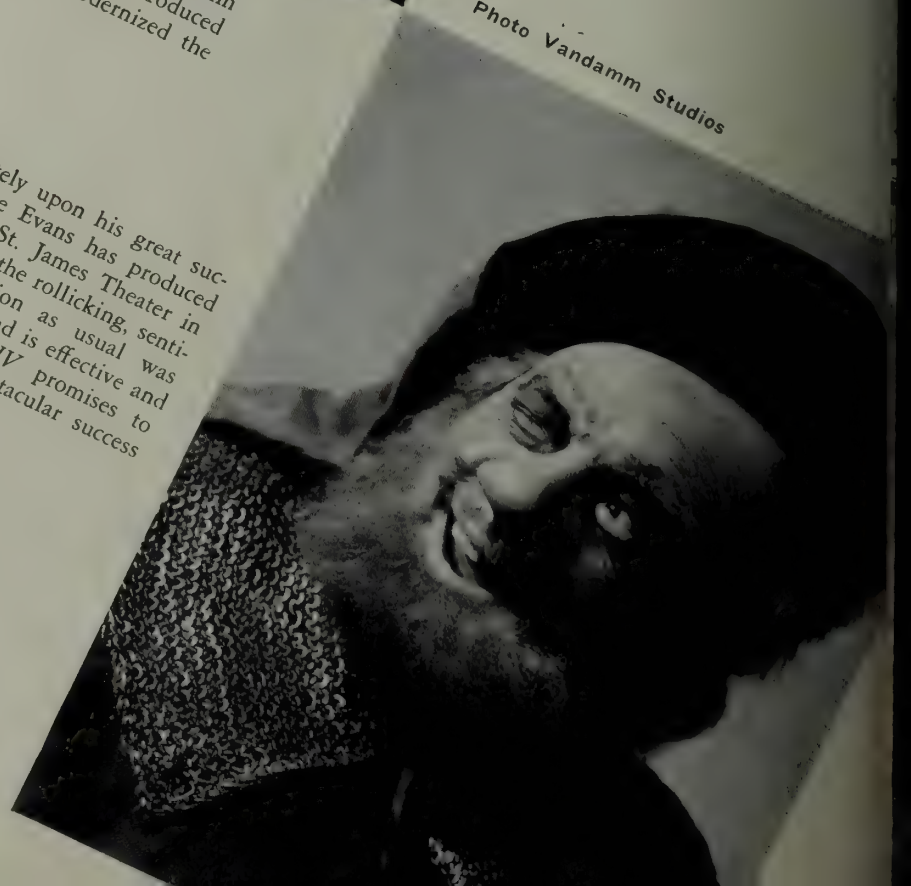


Photo Vandamm Studios

POTLIGHT

BURLINGAME
PUBLIC LIBRARY

POPULAR WALNUT FURNITURE OF EARLIER TIMES

R. W. Symonds

DURING the third quarter of the seventeenth century there were being made in England for the first time two individual pieces of furniture designed expressly to be used as a writing desk.

The earliest, and certainly the most popular, was the drop-front secretaire copied from examples which had been made in Holland, Flanders, France, Spain, Italy and Germany since the sixteenth century. The interiors of these cabinets were fitted with small drawers which were disclosed on letting down the fall. Those of Italian and German origin were usually decorated with marquetry inlay, whereas the Spanish pieces, known as vargueños, had the front of the fall decorated with metal mounts and lock-plates elaborately pierced and shaped; the drawer fronts were often decorated with colored bone, or delicately carved and gilded woods.

It is curious that this type of cabinet does not appear to have been previously made in England. The earliest known English example of oak, decorated with panels of geometrical design similar in character to that used to ornament Jacobean oak furniture, was made about 1650. By far the greater number that have survived would appear to date from about 1665 to 1710, and are mounted on bases consisting of two long and two short drawers. Some rare cabinets have stands of spiral twists or baluster-turned legs, usually made of elm. This type

A QUEEN ANNE walnut desk, with fluted, quartered columns, and original brass handles. Over it is a hanging cabinet of blue and gold lacquer, designed by Thomas Chippendale.

ygon & Morant



THIS design for a writing cabinet was copied by the English from Continental models. The early examples of this cabinet were molded on walnut stands of the trestle type, and those of the Italian and German origin were richly decorated with a marquetry inlay.





THIS bureau of the type of English provenance was invariably made of small dimensions. From the design of the legs, and the stretches, this bureau must date about 1680.

AN original and very rare double-dome, Queen Anne cabinet of gold lacquer on very pale red ground. Formerly in the Leverhulme Collection.



Lenygon & Mo

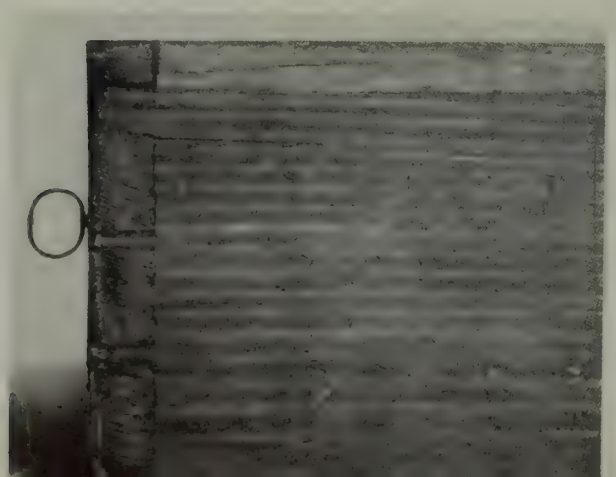
f writing cabinet, judging from those xtant, appears to have gone out of ashion about 1710, as very few can be efinitely assigned to a later date. The idth of the average piece is about three eet six inches, and one of smaller di-ension is distinctly rare. Another fact f interest concerning these cabinets is ne low price they command today. hich is undoubtedly due to their box-ke design, resulting from the upper and ower portions being of the same depth. hey have not the graceful appearance f the bureau-bookcase with its receding pper part.

The bureau with the sloping fall is nother piece which was copied by the abinet maker of the Charles II period om Continental models. The earliest known type of bureau, unlike the drop-front secretaire, was made of walnut. It was supported on a stand with baluster legs. The two middle front legs pull out in a gate-leg movement and support the flap when opened. The walnut example made about the year 1735, is perhaps the finest and most unique of its kind known. The superlative quality of the cabinet work goes to make this piece one of outstanding merit.

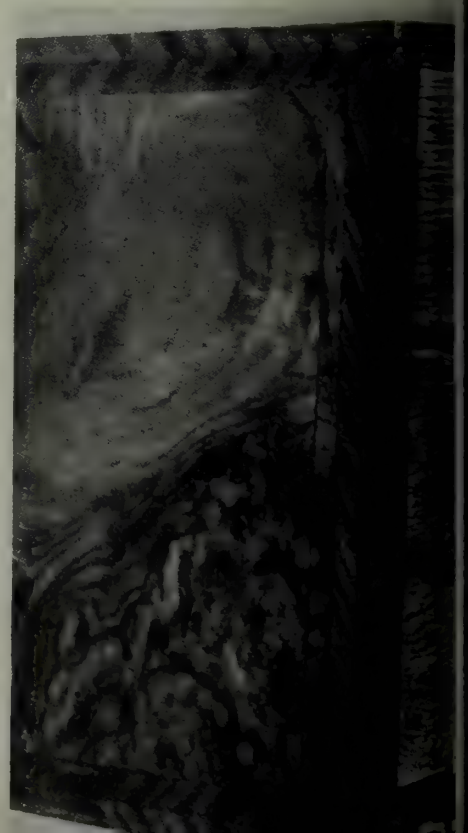
The well-known type of bureau with drawers underneath appears to have been first made about the year 1670. These very early examples can easily be recognised by the dovetailing of the drawers which have the through dovetail and not the stopped dovetail, as shown in one of the illustrations. The backs of the drawer fronts of these early pieces were often made of soft wood, and not of oak similar to the drawer linings. It seems to have been a curious custom of the seventeenth century cabinet worker to make the drawer fronts of one wood, and the drawer linings of another. This practice continued until about 1690, when oak was used throughout except in cheap and country-made pieces, in which deal would be used for both drawer fronts and linings. This, however, does not denote an early piece but a piece of poor quality.

Another feature of the early walnut

A GROUP of examples of dovetailing in the seventeenth century. Dovetailing shows variations; the Dutch often nailing the linings in the back, and dovetailing them in the front; whereas the English used dovetail throughout. In the Flemish piece oak was very seldom used in the carcase and drawers.









SOME rare cabinets have stands of spiral twists, and ballister-turned legs, usually of elm. The body of the majority of these cabinets was of veneered walnut, but a few are decorated with marquetry, and an example of lacquer with gilt decoration on its background has survived.

piece is that the moldings surrounding the drawers and applied to the carcase are of a half-round section, of cross-banded walnut. This was the earliest type of finish to the drawers in walnut furniture of the Charles II period. When there are no moldings and the drawer front is flush with the surrounding framing, this, in the majority of cases, denotes a Continental piece, as few English pieces were designed in this manner. The next design to the half-round molding was the double bead. This dates from about 1695-1715. After this came the overlapping drawer front, which dates from 1710-1735. The fourth and last design was the cock bead, which was fixed on the edge of the drawer. The cock-beaded drawer came into being about 1720 and lasted throughout the century.

One feature of these early bureaus with drawers is that they had a knee-hole with small drawers on either side and a central cupboard. This type of knee-hole bureau would appear, from examples extant, to be of earlier date than the bureau with long drawers.

Another feature of the seventeenth century bureau is that the bureau portion projects over the base. This peculiarity existed up to about 1690, after which date the bureau and its base with drawers were usually made in two carcases. This necessitated the lower portion being surmounted by a projecting cross-banded molding, into which the bureau part fitted. The fashion of making bureaus in two carcases soon went out, as bureaus dating from the reign of Queen Anne are made in one, but the cross-banded molding still survived, although its raison d'être had gone. The seventeenth century bureau had the fall, when closed, at a shallower angle than in the bureaus of the Queen Anne period, when it was set at an angle of forty-five degrees, and the fall is also narrower from back to front. Bureaus up to about the year 1720 had a well in the writing space which was disclosed by a sliding



ONE of the few bureaus extant with the original mirror above, usually made for the dual purpose of dressing table and desk. This is an eighteenth century piece, with a lion masque motive on the legs, and the cock-bead of the drawers, is cross-banded walnut.

EARLY walnut veneered bureau (1675). Only about a dozen genuine ones of this variety exist. The bureau nearly always is supported on ballister-turned legs.



board. After this date two drawers opening from the front occupied the space of this well. With this alteration in design the cross-banded molding mentioned was done away with and with the appearance of these two drawers the lopers, which had in the early examples been square, were now made the same depth as the drawers which they flanked.

These alterations in the design of the bureau were gradual, and many examples will be found in which the various forms overlapped each other. Many will also be found with these details in the transitional stages. Understanding the evolution of design is what makes the study of old furniture so engrossing.

A great number of bureaus and bureau-bookcases, especially those made before 1720, were supported on bun feet. Many examples that once had

ese feet, have had them replaced by
e square bracket foot. Upon taking
ut the bottom drawer the original hole
nto which the dowell fitted can be seen.
reason for the removal of the bun feet
as their having become worm-eaten, as
is type of foot was usually of beech, a
ood subject to the worm.

Another piece of furniture designed
or writing was the secretaire with a
rop front and fold-over top. The de-
gn of this piece was copied from Flem-
h and French examples. From those
at are extant it appears to have been
ade in England from the early part of
e reign of Charles II up to about
690, since they all have the coarse,
road dovetail with the drawer front of
eal.

The bureau-bookcase, i.e., the bureau
ith an upper part sometimes fitted
ith shelves and sometimes, in higher
uality examples, containing nests of
rawers with a central cupboard, was in
ery great demand between 1680-1745;
the latter date it ceased to be made in
alnut. Early bureau-bookcases have a
wer part with a knee hole similar to
e bureau, and the changes of design of
e bureau already mentioned refer also
the bureau with the bookcase. The
venteenth-century, bureau-bookcase
ists today in far fewer numbers than
e contemporary bureau. Throughout
e evolution of the walnut bureau-
ookcase, mirror plates were usually
ted in the doors of the upper part.
xamples with the door panels of
neered walnut were the exception, and
ch were made on account of cheapness,
mirror glass at this period was ex-
nsive.

Both the bureau and the bureau-book-
se were made in various sizes. By far
e larger number measure three feet,
x inches in width. A good many of a
idth of two feet have also survived;
hile very narrow examples measuring
ghteen inches are extremely rare. The
ide examples of the bureau-bookcase
ave two doors in the upper part, al-
ough a few exceptional pieces have
nly one. In the latter case, the door is
nerally designed to open between two
lasters, so as to make it of narrower
mensions. The two-foot bureau has
sually one door; there are, however,
ceptions with two doors.

The variations in the design of the
p of the bureau-bookcase are many.
riefly they can be divided into the fol-
wing categories:—the straight top with
bold cornice; the double-domed top;
e curved broken-pediment top; the straight broken-pediment top; the swan-neck pediment top.

By far the larger number have the straight top, and these today are the least valuable. The double-domed design has many variations, and on elaborate examples the dome will have been repeated on the sides. With this design the doors are arched, which necessitates the shaping of the top of the mirror panels. Bureaus with the double-dome top always have the undesirable feature of an unresolved duality in their design. The pediment top combines the two doors with their mirror panels together and is far more satisfactory. The same also applies to the single-door bureau. Under the doors there were usually fitted small slides for holding candlesticks to provide light when writing.

The present value of these bureau-bookcases is depreciated in the eyes of a collector when the original mirror plate or plates are missing. This is especially so in a double-door, bureau-bookcase when one plate is new and one old, the difference between the old and the new glass then being noticeable. In replacing a broken mirror, the restorer will often use an old piece of mirror plate on which he will work a shallow bevel. A plate without a bevel is not original, as old mirrors were invariably made with this finish. Holding a piece of white paper in front of an old glass will show the dark reflection caused by the color of the glass. Any difference in the color of two glasses denotes that one is not contemporary.

Sometimes the bureau and the bookcase have been what is known in the antique trade as "married". This means that an upper part with the lower part missing will have been fitted on an old bureau. In order to discover this a careful examination of the cross-banded molding on top of the bureau, into which the base of the bookcase fits, should be made. This molding measures an inch or under in width, and was of a hollow and bead section or else an ogee. If the molding is not of these sections and is wider, suspicion should be immediately aroused. The perpetrator of this fraud will have great difficulty in finding a bureau which will fit the bookcase portion. It is the width of the bookcase that gives him the most trouble, as the depth can easily be obtained by reducing either that of the bureau or the bookcase.

In fine quality bureaus and bureau-bookcases, the fall of the bureau and the front of the drawers will be found to be veneered with finely figured burr walnut. Each drawer will have had the figure carefully matched. In lower quality pieces, straight-grained walnut has been used for these parts, and the matching of the figuring of the wood has not been considered with the same amount of care. The narrow bureau and bureau-bookcase are generally of good quality as regards the use of burr walnut, with oak for the drawer linings, thus denoting that these pieces were made originally for those who were able to pay for value.

There is less variation in the quality of a bureau-bookcase than in a bureau, examples of which are found of very poor quality, both as to the veneer on the front and sides, which were often made of deal stained to imitate walnut. The drawer linings of such a piece are of deal, not oak.

As to quality of material and workmanship, both the bureau and the bureau-bookcase can be divided into three categories: poor, mediocre, and fine. As already stated there are more bureaus extant of poor quality than bureau-bookcases. So many of these pieces of furniture have survived, it would appear that very few houses of the upper and middle classes were without either one or the other. Our ancestors of those days did not care for the flat-topped writing table, since few in walnut are to be found today. The bureau was the recognized writing desk; its popularity lasted to about 1790, since examples have survived in mahogany in even larger numbers than those of the walnut period. Mahogany bureau-bookcases, with the exception of those contemporary with the walnut examples, were designed with clear glass doors divided into geometrical-shaped panels by narrow wooden bars in place of the mirror plates favored in the first half of the century. Mahogany bureau-bookcases also had wooden panel doors.

While the secretaire, bureau, and bureau-bookcase were favorite pieces of furniture in England, they were also equally popular on the Continent. Each country, in fact, had counterparts. The Dutch and Flemish were nearer akin to the English examples than those belonging to other countries, although a number of bureaus and bureau-bookcases made in south Germany had the same restrained design. The Italian bureau-bookcase was baroque to a degree. The provincial French examples, unlike the English, were made of solid walnut and not veneered.

CUT GLASS AFTER TWO THOUSAND YEARS OF EXPERIMENT



AN excellent example of faceting is seen in the goblet shown above. The engraving is Dutch, and portrays the glory of some ancient Dutch shipping house. The merit of design in this type of faceting is noticeable in English glass.

The Highest Standards of Cut Glass Making Were Established in England by the Artisans of the Seventeenth and Eighteenth Centuries.

By W. W. WINKWORTH

EDITORIAL NOTE

Cut glass is once more coming into fashion. After its early fame in Rome, its long successes, really of centuries in England, and its great popularity during Victorian days in America, followed by years of forgetfulness, it is once more the brilliant note on dinner tables, for all sorts of accessories in the drawing-room, for lamp bases and flower holders. The very modern cut glass is perhaps less dazzling than the eighteenth century products, but it has a grace and a velvety texture that is more in harmony with the modern table setting and room decorations. It is because of its returning vogue that we are publishing this article on the technique of glass production in the days of its glory in England: explaining why certain products are good, and why others are merely second rate even among the antiques. To do justice to the production of this particular type of glass, it has been necessary to render the presentation definitely technical.

It seemed essential in connection with this article on antique glass cutting to add a word about the present vogue of cut glass, and its variation in technique. The makers of Steuben Glass, in the last few years have been producing a specialty of cut glass. They have explained about the modern process as follows:

"Cutting glass as if it were a flawless diamond could not have been risked in the days when bubbles, marks and waviness caused by internal stresses were common defects. Now, with flawless crystal, facets are large and bold. They are cut to show up proudly the quality of the glass itself. Form is emphasized by light and reflections playing through the large oblique planes into which the glass is cut."

And Mr. Sidney B. Waugh in his "Art of Glass Making" writes, "there are two fundamentally different approaches to the design of cut glass. Cutting may be either a surface decoration carved out with the view of adding brilliance to the crystal, or it may be a means of creating new forms by grinding away masses of the glass."

ENGLISH glass is still generally known as crystal, though no one supposes for a moment that it is actually rock crystal. My purpose in this article is to illustrate the reasons for the aspiration of glass makers to arrive at a substance comparable to the natural stone. This aspiration culminated in England in the late 17th century, after two thousand years of glass making. Although a nearly perfect clear "metal" was achieved by the Romans, and the Venetians achieved a comparatively flawless "metal", it was not until the discovery of English lead glass, about 1677 that any glass was evolved which could seriously rival rock crystal in beauty.

It is important to know that the merit of lead glass consists in its refractive and dispersive power upon light. To know this enables us to understand why in England the art of the glass engraver tends towards faceting rather than drawing. Carving or shaded effects depended upon the use of unpolished surfaces roughened by the wheel. In Holland and Germany, in the eighteenth century, a widespread use was made of the unpolished glass, which is simply the first step toward the deeper grinding and polishing which produces facets. This method though it enables the artist to draw pictures on the glass, does not enhance the beauty of it. What is most interesting about faceting in the best period in England is the merit of the design. Anyone can hack a piece of glass so that it will form a brilliant effect, but shaping the design as one sees it in the early English glass, is the work of artists. The form is ground out in these pieces, and although the actual labor is

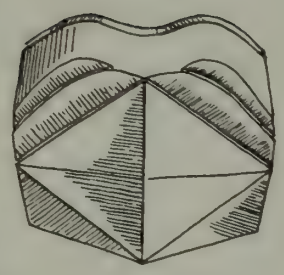
THE dishes and bowl of the best period of English, eighteenth-century glass. Here the cutting is all done on the back and is made flat and subtle, which does not interfere with its transparency.



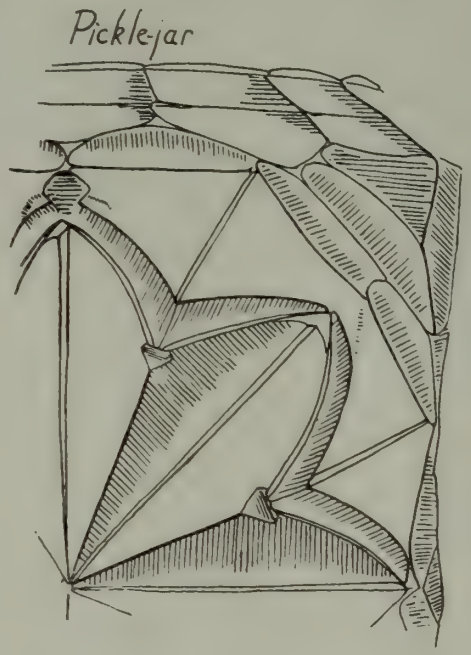
not very great, the judgment required in the execution is such that English faceting has no rivals in style. The design in cut glass is worth a closer analysis than it has received in the past. The problem is to retain the depth and shape of the "slices". Very deep and complicated cuttings such as one finds on later glass often destroys the quality of the material, and the soft, liquid look of the glass is especially important in hollow pieces. In modern and later glass it is seldom accomplished in a satisfactory manner.

The way in which the curved edge of cut glass is made to accommodate itself to avoid a clash with the large, flat diamonds on the side, can be seen in the diagram reproduced in this article. It gives excellent examples of the skill in design which the glass cutters then possessed. They used as a unit in the design the slightly curved "slices" which the wheel made. It seems most regrettable that in modern cut glass, cut by similar methods, the actual touch of the tool seems so carefully concealed. Of course the secret is that to incorporate these strokes into a design demands intelligence, not only on the part of the designer of the geometrical plan but also on that of the actual workman. These designers may not have always been the workmen; but they must have been artisans who knew what effective and shapely scoops the cutting wheel could make, and used them as part of the design. These patterns also show certain quite small "nicks" somewhat heart-shaped in form, which are most cleverly used to do away with sharp points at the intersection of the "slicing". Over the surface of the side of the four-square jar shown in our illustration, is a well controlled irregularity of cutting which would not be tolerated in a glass cutters' shop nowadays.

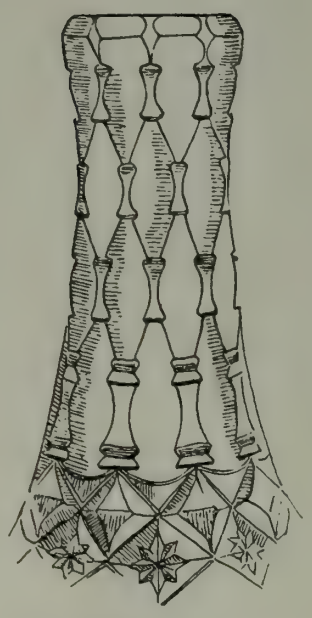
Imagine a thin piece of glass, entirely covered with notches except for a plain band top and bottom, the cutting very shallow and longitudinal instead of horizontal. In this way you get a very good idea of one form of cutting used on Roman glass. A modern glass maker has designed a beautiful service in this fashion. Roman glass was almost always rather strongly tinted with green or brown and it was much more liable to defects of color; therefore it had to be made rather thin to let the light through. Deep cutting was used only for bas-relief effects and not to produce brilliance. This cameo cutting was often beautiful, especially in colored glass, but it never



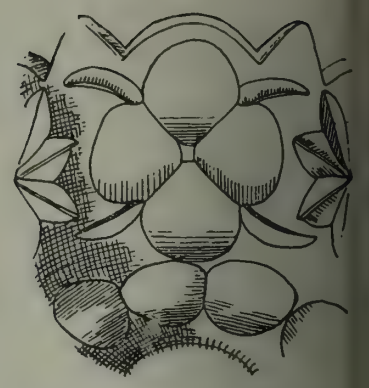
Detail Large Goblet



Pickle-jar

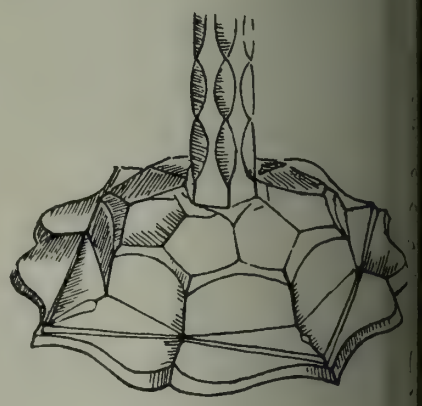


Decanter



Goblet (Second from Left)

Right hand bottom.



THE diagram shows the cutting of some of the pieces illustrated. The later English cuttings tended more and more to intersecting grooves, breaking up a surface into small prickling diamonds, dazzling, but sometimes lacking dignity.



AN early English cut glass bowl with rare flat cuttings over the entire surface. Here the surface and the pattern are dependent on each other.

BURLINGAME
PUBLIC LIBRARY



EARLY glass as seen above, shows the rounded edges, and the pickle-jar an irregularity of cutting which would not be tolerated today. The two canisters on either side are cut in polygonal form. The tops are of silver.



IN England the cutting was made a part of the finished piece. Labor was cheaper than glass in those days and so glass was made ready to be cut.

seems to have led to good design. Such little faceted Roman glass as survives seems especially beautiful. The simple, shallow scoops, of which such Roman cutting consists, come easily to the hand and have always been used.

Lead glass, which is easier for the most part to make thick than thin, supplied a solid foundation. Notice, however, that in contrast to so much modern cut glass, the surface of the old, although it is somewhat broken, remains always a surface. It is never interrupted by those canals which modern glass cutters are so fond of drawing brutally across a whole surface. A system of deep intersecting grooves will give a glass great brilliance, and with the use of high-powered cutting-wheels is an easy and cheap form of decoration. But these fissures which can so easily be ploughed out in the thick and mechanically flawless glass which is now used, destroy all continuity and beauty of surface. When as is so often done today, the rough surface left by the grinding is removed by plunging the pieces in a bath of acid, an unpleasing slickness is produced over the entire surface with little labor and a most unpleasant result. It is this uniformity of surface which is the most disagreeable feature of modern cut glass.

It was from Bristol and Stourbridge chiefly, that the glass makers migrated to Ireland where from 1780 onwards they established many factories, including those famous at Waterford. Like the earliest English cutters they often left large parts of the glass surface uncut, but the effect of the designs they used is quite different. Readers of Mr. Thorpe's recent work on English and Irish Glass will know exactly why heavy plain pieces were so often made in Ireland, and not in England. Evidently, in England, plain jugs like these shown in one of our illustrations would have cost so much because of the tax on material that cutting had to be made as a part of the finished piece to provide an excuse for the price. Labor was cheaper than glass, and so English glass was sold ready cut. Recent research brings out clearly that as regards actual cuttings, the early English made glass was usually better than that made by the Irish craftsmen, which usually dates from 1780. On the other hand English work made after this date is far less attractive than those sketchily cut, massively molded, and often lop-sided pieces which were the delight of the Irish spendthrift nobles and are still rightly admired.

The later English cuttings, tended more and more to intersecting grooves, breaking up the whole surface into small, prickly diamonds, very dazzling, but lacking in the old widely-spaced dignity of design.

THE decanter shown here is a masterpiece of English cut glass. It is placed at an earlier date than the jugs shown on either side. The jugs give the impression of a pattern having been superimposed on the glass. The grooves are cut so deep that they suggest carving. The jugs were of an early period, made plain, and the pattern added to order.



German Railroads Information Office

IN this rare print Richard Wagner is seen conducting Beethoven's Ninth Symphony in the old opera house at Bayreuth in 1872. This concert was given to celebrate the laying of the cornerstone of the Wagner festival playhouse.



IT was the pagan grandeur of the Castle of Neuschwanstein that inspired some of Wagner's most thrilling motifs in the Niebelungenlied. Built by the mad King Ludwig in 1869 on a commanding eminence in the Bavarian Alps, its interior is embellished with rare woods and decorated with exquisite murals with scenes from Wagnerian operas executed by the noted artists of the period. Ludwig's great passion was for music and he financed Wagner generously.

THE BACKGROUND OF FAMOUS MUSIC

By HENRY ALBERT PHILLIPS

THE art of music does not differ in its essential aspects from the other fine arts. Both its creation and composition have been deeply sensitive to profound experiences and impressive associations and colored by them.

Mozart, for example, flourished at the zenith of the rococo age. It was inevitable that its delicate traceries and conchshell motifs should have crept into his compositions, as they had likewise infused all the other arts of the period. On hearing a Mozart melody being properly interpreted on clavichord or spinet, the listener may close his eyes and fancy himself, let us say, in the glorious rococo Palace of the Prince Bishop of Würzburg lit by ten thousand candles, on any Gesellschaftabend, in the late eighteenth century. With all the other truly great interpreters of this, almost the last Greater Art Period, Mozart expresses all its exquisite delicacies. He did more. He gave dignity and simplicity to an art expression at the threatened moment of its decline, by putting his music on a pinnacle of pure melody.

In addition to the prevailing art

forms, four women deeply influenced the life and works of Wolfgang Amadeus Mozart. Chronologically and properly, the first of these was his Mother. Though we know little about Anna Marie Mozart historically, we need only to climb the stairs of Getreidegasse No. 9, in Salzburg, to learn that she must have been thrifty and hard-working. Yet she took time to impress upon her son almost in his infancy that music should become his career. Traveling music-lovers have only to visit the third floor, where the Mozarts occupied a tenement, if they would observe where the frail little Wolfgang was born, in 1756. We may still see the old family clavier and fancy Herr Leopold a prominent violinist and composer, returning home one day from a rehearsal and finding his tiny son seated at the instrument.

Next, there was Constanze Mozart, his wife, to whom and for whom he is said to have written many compositions. The quality of Mozart's affection for her may be gauged by a typical excerpt from one of his many letters: "Most beloved Wife: Love me only half as much as I love you and my soul shall be filled with music. . . . A thousand tender kisses fly to you! Snap them up, dearest Stanzi-Marieli."

The third woman was his sister, "Nannerl", as he called her, always employing the Austrian diminutive of endearment. It was at her side that he used to stand by the hour and study her playing the family piano, when he was but a child of three. We



AMONG the many ancient houses in Salzburg, the one in which Mozart was born in 1756 is, perhaps, preëminent. A great experience in the life of a music lover is to be present at a performance of "The Magic Flute" at the tiny Mozart Opera House in Salzburg.



THIS mural in the dining hall of Neuschwanstein is one of many scenes from the Wagner operas which adorn the castle. It is the farewell of the Knight of the Swan in the Gralsburg.

ACROSS the Rhine loom the ruins of the castle of Drachenfels (Dragon's Rock) a legendary scene in "Siegfried." A cavern among the vineyards, halfway up the hill, is reputed to have housed the dragon slain by Siegfried. The castle was destroyed in 1634.



IN Eisenach, at the foot of the Wartburg, stands the house in which Johann Sebastian Bach was born in 1685. At Weimar the visitor may occupy Bach's suite of rooms in the Erbprinz Hotel.





THIS mural in the medieval Wartburg at Eisenach depicts the *Sängerkrieg*, or contest between the great minstrels of Germany, which was held in the castle for the first time in 1207. The Wartburg formed the setting of Wagner's Tannhäuser.



THE entrance to the Wartburg, which crowns the summit of a mountain spur in the Thuringian Forest at Eisenach, is timbered and ivy-clad. Founded in 1070, it is one of Europe's most romantic castles



HIS picturesque staircase rises from the hall of the house in which Beethoven was born in Bonn, on Rhine, in 1770. Beethoven's father was a singer his grandfather band-master to the Elector. The -clad dwelling peeps with wide-eyed windows ugh a niche in the neighboring houses.



travelers from afar may stand today in that same living room, there in the Mozart House in Salzburg, and look at her portrait made at this period. She wears a rose-colored party dress trimmed with silver lace with a pretty diadem resting on her hair. Her image fits in perfectly with the Mozart tradition.

Still another woman stands close to Mozart, though she is more than half a wraith. No living soul today knows her name. We meet her only once when we come inevitably to visit the little wooden cottage just outside of Salzburg in which "The Magic Flute" was begun and finished. Mozart died at the age of thirty-five.

Mozart, the prodigy, his sweetly sad life, his fleeting romance and his great but particularly delicate genius, are all in the rococo tradition.

One of the great experiences annually within the scope of the music lover is to be present at a performance of "The Magic Flute" in the tiny Mozart Opera House during the Festival season. It is especially significant, because the Salzburg Festival idea had its advent with Mozart, bringing to that musical city of his birth its first Mozart Festival in 1842.

We come naturally to the most ancient of all German musical festivals, which Richard Wagner has memorialized and perpetuated in his opera "Tannhauser." The scene of that original festival was Wartburg Castle. It becomes notable in both the realms of art and archeology, due to the fact that the *Saengersall* has remained practically intact and identical for nearly seven hundred years. It is this hall that we see reproduced in Wagner's musical drama.

The Wartburg Castle stands on the summit of a small but precipitous mountain rising from end of the town of Eisenach, which also figures in musical history. The Castle is famous in its own right in being in part one of the finest examples extant of late Romanesque architecture. Again, it claims a prominent place in history, because it was here that Martin Luther was made a virtual prisoner and became the leading scholar of the Reformation.

Down in Eisenach, we shall have no difficulty in finding the little house in which Johann Sebastian Bach was born in 1685. It gives the visitor a perfect idea of the environment in which the composer was bred.

We must journey on to the musical center of Leipsig and the culture city of Weimar, however, if we would find other influences that no doubt motivated and marked the soaring genius of Bach.

For two centuries, his association with Weimar was not only lost but completely forgotten. It was not until August 1929, that a researcher in the State archives came across a salary list of the court, showing the annual fee paid to "Hof- *(Continued on page 38)*

BEETHOVEN first saw the light in a third-floor, attic room of this modest house in Bonn. Today it is a Beethoven museum, exhibiting many articles connected with the life of the composer.



THE front façade of the residence of Mr. and Mrs. Wallace Chauncey, at Easthampton, Long Island. Approaching the house from the road a curved treatment is shown which is again seen as one enters the house. The guest house is connected at the left.—Below: The hall of the Chauncey house is oval with a curved window at one end. It is done in gray and white with an oval rug in gray with a black and white border. The photomurals in the entrance are enlargements from photographs taken by Mr. Chauncey.

THE SEA AS AN INSPIRATION FOR DECORATION

By Emma Romeyn

MAR EMBURY, 2ND, ARCHITECT



IT is fun to be the interior decorator when the clients have as much originality as Mr. and Mrs. Wallace Chauncey and when they themselves also enjoy putting a great deal of thought into planning a new home. Already in the early stages of drawing up the plans of "Our Place," as the Chauncey residence at East Hampton is called, they had definite ideas about what they wanted.

Their suggestions were worked out by the architect, Aymar Embury, 2nd, and resulted in a charming, rambling adaptation of a Georgian house. With its adjoining guest house done in early American style, the building has a delightful location between the ocean and an inlet pond.

As we enter "Our Place" we are sure to have a warm welcome from our hosts, and we soon find out that their interests and hobbies are reflected at every turn. especially their love of the sea.





ROMEYN, DECORATOR

The first introduction is to a cool gray, spacious oval hall. The curving triple window opposite looks towards the water and, in order to avoid hiding the view, we had made very open silver-gray curtains, the long warp threads held together lightly. This idea was inspired by the girth on one of the Arabian horses brought back from Northern Africa. Again, to carry the curving lines, we put in an oval gray rug banded in white and black, with a white swan design at either end. Having seen the swan motif on the gatepost and again in the outside shutters of the house, the guest realizes it is one of our hostess's pet hobbies. Paneled on the walls, in all the lively grays that one finds in photography, are large photomurals of cloud effects—the photographs being taken by the host who is most successful with his camera.

At one side of the hall a circular stairway is seen with a slender black handrail, crystal posts and the same gray carpet.



A ROOM of much imagination is the dining room in the Chauncey home. The walls are done in pale silver and gold and the curtains are red with a Chippendale valance. The same colors appear in the painting over the sideboard.—Left: A room done in pickled pine. The two open doors near the mantel show a well-equipped bar over which are bookshelves, set in a Provencial frame. Mrs. Chauncey had a light made for this room from a glass filled with crystal cracked ice—one of the many unusual features. —Below: The entire living room of the Chauncey house is paneled in pale pine, a color that repeats itself in the Oriental rug. The curtains and some of the upholstered furniture are in chintz with a deep blue background.

Lynch and Lester, Photographs



PUBLIC LIBRARY



A FEDERAL bedroom in the Chauncey house with elaborate Victorian canopy and window draperies, and some good wrought iron on the door.

BELOW: One end of the living room. The walls are palest blue and the curtains are gray and chartreuse. The curved sofa is upholstered in a hand-woven design of chartreuse yellow and white.



If we go on up the stairs we come to the large modern living room. Here curving lines are seen everywhere. The half circle curving of the stairwell forms one end of the room, with the mantel at the opposite end. On either side are curving bay windows and even the ceiling, which we lighted by concealing lights in the top of the valances, is vaulted. From the windows one sees the ocean, so in decorating this room we took the sea as our motif and over a sea-green glass mantel we had painted, a mural of a breaking crested wave. We painted the walls the palest blue, put up chartreuse and gray curtains and put greens and blues and whites everywhere. The rugs are round and in designs of the sea, the sofas are curving and everywhere one feels a sense of quiet movement and rhythm.

However, we should not have gone upstairs before seeing the library. The pale pine walls of this room almost look as if they were pickled, and it is surprising to see how the Oriental rug almost repeats the color of the walls. Here we have chintz curtains of a deep blue with mulberry flowers that frame the view at the bay windows.

We should also have gone through the opposite corridor to the dining room, passing a concealed flower room where the rope tree, with the china birds and fruit on it, tells no tale of how it hides the practical details for flower arrangement.

The dining room is white, and we put here a paper having a subtle design in gold and silver, and curtains of red with a Chippendale valance that gives dignity to the room.

Another day you may find time to see the gold and cherry powder room, or the mulberry men's room with bottles of French wines depicted on the wall; or the white guest room with one wall in a blue patterned paper which is repeated in a blue-glass mirror frame and blue rods on the other side of the room.

Our hostess will want you to come upstairs again and see her bedroom with its apricot, white and tan colorings, her bed with wings, her French furniture.

And also she will want you to see her husband's room. We made his bed of cork and bamboo and as it is placed sideways along the wall, we cut a space out for his books and painted the inside the same flame color as his mohair curtains. These with his blue chair are the only colors in the room other than the brown and "cork" colors used in the rugs and bedspread.

Because the owners of this house had many interests and hobbies and various types of things that belonged with them, planning the house was a great stimulant to the imagination. And today, as one walks through the house with the gracious hosts, one feels that the house expresses the various moods of vivid personalities bound together into a harmonious whole.



his studio of Ruth Bireley and Mildred Gar-
n, the Venetian blinds are put to a very prac-
ise, giving a variation of light in the studio not
obtained. A decorative effect is added to the
ian blinds by the use of the pleated valance,
ed with dark bands at the lower edge. Roy
y, architect.



THE problem of closed windows for a chilly evening is solved above by drawn inner velvet curtains, and full outer draperies of damask. The pointed valance is also of damask. A Sheraton table and eighteenth-century chairs complete the picture.



DRAPING an arched window is so
thing of a task to the decorator.
curtain in the first place must be cut
fitted to the arch, necessitating most car
measurement. From the home of Earl
Anthony in Los Angeles. B. R. M
beck, archit

IX WAYS TO HANG CURTAINS

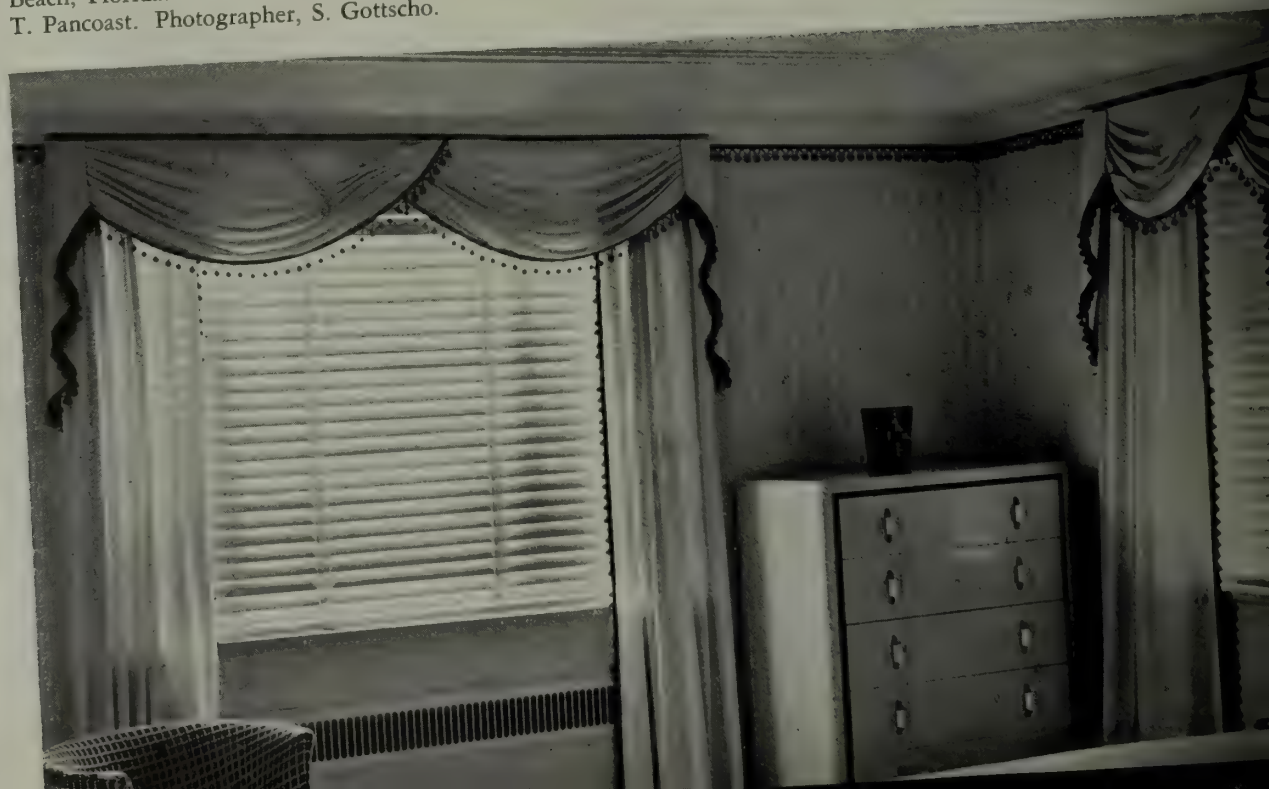
N interesting problem is success-
fully met in the draping of these
dows. Material with wide stripes
o hung that when the curtains are
wn, a charming decorative feature
urnished. W. & J. Sloane, deco-
r; F. M. Demarest, photographer.





FOR the casement window, the glass curtain is always fitted top and bottom to the frame. Here the overdrapery of the window is very full taffeta with a matching tieback. Eighteenth-century furniture closely relates the windows and the room. Brunovan, decorator.

THE use of Venetian blinds with drapery is intelligently managed in the window shown below. Straight draperies are used on either side of the blind, with a draped Regency valance at the top finished with little ball fringe. This arrangement is from a bedroom in the home of Robert Griffin, Miami Beach, Florida. The architect is Russell T. Pancoast. Photographer, S. Gottscho.



LIGHTED LAMPS OF OLD PEWTER

(Continued from page 10)

wicks can be placed without difficulty, and even greater ease may be obtained if the wick is soaked in oil and squeezed partially dry again, before it is inserted.

Although practically any fuel will burn well in these lamps, better grades seem to give better flames, produce less carbon and consequently require less attention. Many of our lamps, when properly started, will burn from four to eight hours without the slightest "tending". In the past it was customary to burn solid fuel in lamps with open reservoirs, reserving the liquids for lamps that were closed, or provided with covers that lessened the danger of spilling. A great variety of highly purified oils are now on the market, and we have obtained very satisfactory results with the favorites of the past,—whale oil, olive oil and rape seed or colza oil. They all burn steadily with a good flame, and without smell, while the slight odor of the oils themselves, is rarely objectionable. For open reservoirs, fresh, clean lard is very satisfactory, or tallow may be melted and "run in" to fill them. If one likes to do things in the good old-fashioned way, the greases saved from last Sunday's roast will burn very well and excite even greater astonishment than the more refined fuels.

The reservoirs may be filled from any container, but the small spouted "oil flagon" is very convenient, and makes a pleasing accessory for pewter lamp burning. An oil-moistened wick will light more readily than a dry one, which requires a few moments wait for capillary attraction to get in its work. If a column of smoke arises, the projecting portion of the wick is too long and a part of it must be carefully pushed back into the holder with a "wick pick". Should the flame be small and weak, there is not enough wick exposed and it must be "picked up" until the adjustment is right. The best light is obtained with a symmetrical flame just short of smoking. The wick should stand in a perpendicular position above its holder, even if this is slanting. It may be spread out with a wick pick to enlarge the flame, but any resulting "red points" should be pushed back into it.

A dimming of the flame is due either to accumulated carbon which must be removed, or to a shortened wick which must be picked up, and of course, one must remember to replenish the fuel supply from time to time. If the flame is extinguished, leaving a smouldering ember, then, and then only, will there be smoke and a very disagreeable odor.

Double, wick-support lamps, with their twin flames, afford double illumination. We have found a small lamp of this type effective with a group of three graduated rococo pitchers from Switzerland, while one of larger size brings out the beauty of an aiguière from the same country, in a most satisfactory manner. A German group has found particular favor in the tap room, three lidded tankards with characteristic thumbpieces, lighted by a spout lamp of unusual form and size.

Small, low setting lamps of the wick-tube type give very good results with plates and platters of comparatively large size. One such group consists of but two pieces, a Louis XV vegetable dish, and a long-handled night lamp, yet the variations of light and shadow make it a most pleasing combination. Possessing a decidedly religious feeling is a group composed of an Austrian platter with a Biblical design in wriggle work, and a chalice of exceptionally fine form, lighted by a small lamp placed at the right of the platter.

The use of pewter lamps in spotlighting flowers has many possibilities with the constantly changing parade of blooms throughout the seasons. American pewter lamps of the whale-oil variety lend themselves admirably to this end, while a most striking effect may be obtained by the use of a bull's eye, or lens lamp.

Thus may these old pewter lamps be put to work again, to bring back the past and add new and novel charm to the present.



Add Comfort and Convenience to Social Success

*DINE ON A *DANBURY*

*Patent Numbers 1969875, 2071729, 2092244

A LOVELY TABLE of which you will be proud. The CHARAK DANBURY is graceful, sturdy and practical, and ready at all times for the surprise party. Conveniently used as a console, sofa table, card table . . . only twenty-two inches wide . . . it may be extended with finger-tip control to seat six guests. Further extension as illustrated will comfortably dine and wine **TWELVE GUESTS.** It fulfills your most exacting requirements. Solves everyday problems of the city apartment, small home or country house, for it is suitable to use in the living room or diningroom. The famous DANBURY is treasured by many thousands who are now enjoying its fascinating, irresistible beauty . . . it appeals to exacting hostesses everywhere.



Charak Furniture Co.

38 Wareham Street, Boston, Mass.

NEW YORK 444 Madison Ave. CHICAGO 155 East Superior St. LOS ANGELES 3262 Wilshire Blvd.

FREE BOOKLET

Write us today and we will willingly send you our new booklet showing beautiful illustrations of the DANBURY TABLE, or personally visit one of our wholesale showrooms where you may see this masterpiece of craftsmanship



anaka's comprehensive collection of ted screens, comprising three, four six panel types, have been executed terfully by well-known Oriental artists.

le from their decorative qualities, these constructed screens have notable archi- ural uses in interior design. Priced \$150.

YAMANAKA

K YORK . . . 680 Fifth Avenue
TON 424 Boylston Street
CAGO . . . 846 N. Michigan Ave.

LDS and FORD



LOUIS XV PROVINCIAL RUITWOOD CUPBOARD. CIRCA 1765

exington Avenue ● New York

Mantels of Character



s White Marble Mantel is an ex- ple of the matchless beauty and rity of design which you will find all the mantels on display at our rooms.

and marble mantels, antiques and uctions, in stock or made to order.

Olde Mantel Shoppe, Inc.
J. W. Johnson, Pres.
Fast 53rd Street New York, N. Y.

Antiques for the Home

by ARTHUR H. TORREY



A LOUIS XVI ensemble including Biedermeier. The painting over the mantel is by Derain. From Lois Shaw, Inc.

A thoughtful observer of the antique galleries is likely to be more impressed by usefulness and beauty than by the so-called "quaint", but though that is almost as objectionable a word as "cute" when applied to antiques, there are occasions when the stickiest stickler is tempted to fall.

A rare, and curious piece of modern furniture is the combination table and library steps contributed by Vernay. It reminds me of one of those complicated children's playthings that are convertible into a slide, a ladder, a sandbox or a doll's house! But the undignified comparison is entirely unjustified; this is an eminently useful, workable piece of furniture—for adults only.

Describing its workings almost requires a blueprint, though actually it is simple enough: The handrails fold down, the support of the upper steps folds underneath, the lower steps fold over to form the table top, and there you are—with the ladder neatly folded into the apron of a Chippendale mahogany library table, rectangular in shape, with straight square legs chamfered on the inside. It is all in excellent, solid condition; when the ladder is in use, there is a comforting sense of security about the stout handrails and substantial cabinetwork, and when it has folded up into a table, it is a table of excellent proportions and would grace any library. Though examples of these ladder-tables are rare, you will see them illustrated in old books on furniture, and it seems to me I remember one or two prints or old paintings in which such a ladder is a part of the composition.

The Sheraton mahogany side chair from Israel Sack is only one of a collection of unusual chairs—so unusual indeed that even that long-established, distinguished concern is rather surprised about them. Singly and in sets, this gallery boasts the best lot of chairs (all in good condition) they have had at one time in years; which may indicate a trend, or something. The one illustrated has its mate in Wallace Nutting's "Furniture Treasury". It comes from New England, and, though it may be



A SHERATON mahogany side chair from a fine collection of chairs at Israel Sack. This particular piece has a mate in the Wallace Nutting "Furniture Treasury."

purely fanciful, looks to me like an avatar of the finest qualities of that much-maligned section of our native land. The cathedral back is unusual; the reeded legs, top rail and stiles give graciousness to the substantial form of the whole, and mellow satin-wood inlaid splats, also reeded, add a lovely tone of color. The needlepoint seat on mohair—depicting a very amusing dog—was with it when the chair was found.

There are few more inviting windows than those arranged by Hooper. If you watch them you will notice that usually son curious and lovely small woo objects are included, and ente ing the gallery you find you self in a delightful, casual (least, it looks casual) series rooms at unequal levels filled overflowing with, not only fur iture, but small objects—mostl mahogany. These are candl sticks, carvings and festoon adapted as sconces, coasters fo decanters of all sizes, "glasses" wine coolers, knife boxes, tray bowls, vases, mortars, funnel tea caddies—but one could co tinue enumerating for severa paragraphs.

From this congeries can easil be selected many treasures. Tha not all are of wood is proved b the Irish glass candelabra illustrated, which is one of very fine pair. The glass is cu with all the flair and imagina tion so characteristic of Irish work. Pieces from the hands o eighteenth-century Irish crafts men, whether they are of silver wood or glass, nearly all show signs of their Celtic origin There are not many of them anyway; Ireland was a battle ground for too many centuries to be able to take full advantage of her great artistic heritage. The Irish silversmiths, glass workers and cabinetmakers bor rowed their basic forms from the famous English designers but put a purely Irish twist on every thing they did. With the result that products from their hands are highly valued, not only for their rarity, but for their originality.

The secretary-bookcase from Stair & Company is a beautiful example of Sheraton design at its finest. The pear drop cornice has fine ivory tips, and the texture of the fiddleback mahogany, inlaid with cross bandings of boxwood, resembles warm brown moiré silk. Being a 1775 piece, the molded Gothic astragals in the doors are pure in line, still uncorrupted by the advent of the round so-called Gothic line that spoiled so much later furniture.

ONE of a pair of very old Irish cut-glass candelabra. The glass is cut with imagination so characteristic of Irish artisans.



PUBLIC LIBRARY

Antiques for the Home

At the Stair & Company gallery you can also see now an especially good collection of sideboards and dining chairs.

The ensemble of French Louis XVI, Biedemeier and English pieces from Lois Shaw, Inc., is set off by a Derain painting over the mantel—altogether a very successful bit of period-juggling. The graceful formality of the Louis XVI bergère and banquette, the touch of exoticism in the Biedemeier table with its satinwood set off by ebony brackets and stretchers, and the chaste English marble mantelpiece, despite—or because of—their variances combine into a charming and homelike group.

This alert new gallery is holding an exhibition in March of furniture sent to them by their representative in France, and of course their Irish pieces alone are always worth making a special trip to see.



A SHERATON piece of 1775 with molded Gothic astragals in the doors. From Starr & Company.

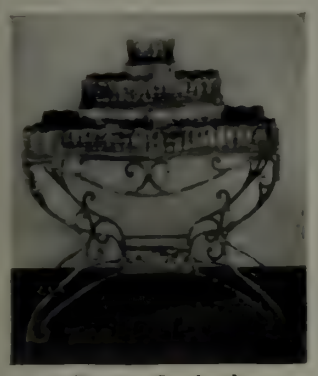
There seems to be quite a vogue for Irish antiques this season. Old furniture, old silver, old prints, old glass, are all coming in from various remote places of Ireland; also some very interesting Irish jewels and fabrics. The Irish silver of course, has had a very special vogue in England for some years, and the antique Irish cut glass is seen in many important collections. It is curious the way a vogue of this sort suddenly develops, but for the present at least, Ireland is having a very good presentation in America.

The small collector of antiques for the home is beginning to be found making his rounds of the various galleries and shops. It's a wise way to make a collection: a piece at a time, always to make it with a view to using it in furnishing or fitting a house or an apartment. Collections, per se, are not for the persons with a limited income, but almost everyone can afford to be a collector in a small way, and the opportunities for such buying are very great in New York.



THIS combination table and ladder is from Arthur S. Vernay. The ladder folds into the apron of a Chippendale mahogany library table. When the ladder is in use, there is a comforting sense of security about its fine construction.

LOIS SHAW
INC.
460 PARK AVENUE
NEW YORK



Empire Jardinière

Exhibition of 18th Century
French Furniture
just arrived from France

Mrs. Bayard Dominick, *President*
Mrs. James F. Shaw, *Vice President*
Mrs. F. Burrall Hoffman, *Foreign Representative*



A superb quality Queen Anne walnut arm chair of rare design. Museum specimen.

Louis L. Allen
Antique English Furniture
521 Madison Ave., N. Y.

NOTE NEW ADDRESS
THE KAMIN BOOKSHOP
15 West 56th St.
New York City

Offers Distinguished Art Books
At Reasonable Prices

Corot portfolio	$5.00
Gauguin	3.00
Cezanne	3.00
Holbein	3.00
Picasso	5.00
Old Russian Miniatures, portfolio	$19.50

Catalogues on request



A. R. Nesle
110 E. 57 St. N. Y. C.
Antiques Decorative
Fine Lamps Accessories

GINSBURG & LEVY
INCORPORATED
815 MADISON AVENUE · NEW YORK

American & English Antiques



Leeds pottery jug, decorated with scene showing a Queen Anne interior.
Circa 1760.



One of a set of 7 Sheraton mahogany side chairs of American origin, circa 1790. One of several fine sets of American chairs on hand.

Israel Sack
Incorporated
61 East 57th Street, New York



At the Plaza, New York's leading hotel, you are assured of a standard of excellence in service found nowhere else in the world....Rich in tradition, modern in convenience and the choice of the most discriminating guests. The Persian Room, most popular rendezvous for Luncheon, Dinner, Cocktail Hour, & Supper.



Subway Station at Hotel direct to the New York World's Fair.

Facing beautiful Central Park, the Plaza is ideally located in the social center of New York.

Henry A. Rost, President and Managing Director

THE PLAZA • FIFTH AVENUE AT FIFTY-NINTH STREET



Courtesy Modernage

LEARN MODERN DECORATION AT HOME

Learn about this fascinating Modern movement. Learn how to distinguish between that which is merely sensational and that which is truly Modern art. Learn how to apply this knowledge of decoration to your own home, or how to utilize it in a professional way—to the decoration of homes, offices, or wherever Modern decoration may be used effectively. A sound knowledge of this new style is essential not only to those connected with furniture and department stores, but to everyone who wishes to keep up with the trend of the times.

THE ARTS AND DECORATION HOME STUDY COURSE IN MODERN DECORATION

is sponsored by ARTS & DECORATION Magazine. Recently prepared with the latest information and designs, it is up-to-the-minute. It consists of six lessons profusely illustrated and covers the work of the foremost modern designers.

This course may be subscribed to separately at very small expense, or in combination with our Practical Home Study Course embracing period furniture, color, fabrics and practical decoration, consisting of 30 lessons and other valuable material.

Write today for folder describing this fascinating new course on Modern Decoration.

ARTS & DECORATION HOME STUDY COURSE IN INTERIOR DECORATION
116 East 16th Street New York, N. Y.

BACKGROUND OF FAMOUS MUSIC

(Continued from page 30)

organist Johann Sebastian Bach."

In-so-far as visible reminders are concerned, Bach might never have lived in Weimar. Indeed it might never have been known that he had written his greatest organ works here and that it had been due in some measure to Weimar that he left it as the most celebrated organ virtuoso of his time, if not of all times. For most of the lovely castle in which he, for so many years, dreamed and created while in the service of the Duke Karl August was destroyed by fire. Also, the bizarre chapel where he composed and first played his greatest organ compositions was entirely lost in the rebuilding of the new castle. Those great Preludes and Fugues in A and C Minor, the C and F Major Tocatas and Fugues, no doubt give both voice and credit to the splendor of that vaulted chapel in which they were conceived. Likewise, some twenty cantatas, a goodly number of clavier works and fantasies and the beginnings of the "Well-tempered Clavichord", date from Bach's Weimar days and associations.

We can in a measure approximate Wagner's conquest and glorification of nature, on leaving the little Medieval town of Füssen and entering the Valley of the Swan. Jagged peaks of the Bavarian Alps soar into the clouds, swirl and thunder, and threaten the wayfarer on all sides. Yet riding astride the pinnacle of the fiercest of all the crags, is the fantastic Castle Neuschanstein, like a graceful white swan. Art crowning nature. Serene and high above the perplexing mists of human endeavor, on a par with the gods. That seems to be Wagner's approximation in his music dramas. The Swan! Always that mystic Swan of the Niebelungen Sagas, that seemed to charm and intrigue not only Wagner, but also the earliest conquerors of this fearfully lovely valley.

Finally—or first; it does not matter—we visit the sacred shrine of Bayreuth. Regardless of Wagner, all travelers should visit Bayreuth. In its park and its Residenz are all the associations scarcely disturbed by time, of an obsolete court life of the Margraves of Brandenburg.

It is not beyond the astute tourist, during festival time at least, to visit the grounds of "Wahnfried", the simple estate of a few acres where Wagner latterly lived and where he wrote "Parsifal", and finally died. In a restricted area of the backyard, lie the remains of the great composer, beneath a single flat flagstone. A stone's throw over his backwall lived and died his friend Franz Liszt. A rare privilege, naturally, accorded to but a few visitors, is to take afternoon tea with Frau Winnifred. Frau Winnifred is the late Siegfried's English wife. Since the death of her husband, the only son of Richard Wagner, she has successfully carried on the Festival. And, should you take tea with Frau Winnifred, be sure to sip it on the long piano bench. It stands before the grand piano on which "Parsifal" was composed.

Any Beethoven pilgrimage naturally begins in Bonn. Ludwig van Beethoven was born in a quaint old pot-bellied house that peeps with wide-eyed windows through a niche in the neighboring houses towards the public square. The rather rare little attic room in which our musical hero was born alone gives something of the proper perspective. It contains little more than a mute bust and a wreath of faded laurel. Vienna is a repository for more musical recollections than any other city in the world. Haydn, Gluck, Mozart, Bëethoven, Schubert, Schumann, Brahms, Brückner, Johann Strauss—the Older and the Younger—Mahler, and a score of others, lived and worked through the zenith of their careers in Vienna.

It is not unlikely that the traveler by chance may continue to run upon relics of them all over again throughout his travels in Germany. We may even have the good fortune to hear the greatest living German composer, Richard Strauss, somewhere conducting one of his own works.

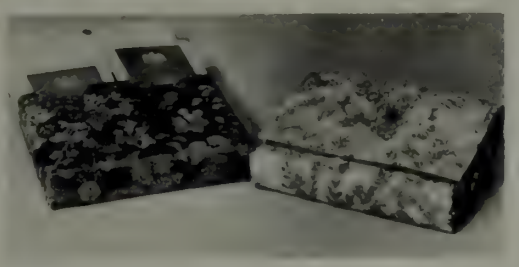
And, leaving the country by way of the port of Hamburg would give us time to take away a glimpse of the tiny tenement where Johannes Brahms first saw the restricted light of day amidst poverty that was destined to follow him many a long year, even after he had chosen Vienna for his home and in which city later he was to write his finest songs and symphonies.

TALKING SHOP



PLAYING-CARD cases are made of Oriental metallic brocades, with carved jade or coral ornaments. They are equipped with two five-suit decks. The colors are: white, green, blue or gold. The price is $5.00. From Yamanaka & Co., 680 Fifth Avenue.

ALREADY summer furniture is on the market. This luxurious rmchair is of rattan, enameled owder blue with pearl gray trim- ing. The cushions are plaid in any colors. Created by Grand entral Wicker Shop, 217 East 2nd Street. The price is $52.50.





PHOTOGRAPH of a new lamp from Liebhold Wallach, 3 East 52nd Street. The shade is of parchment, and both the stand and the shade are painted. The price is $20.00.

AMES ROBINSON, INC., 731 Fifth Avenue, sends us to our astonishment *modern* English plate saucepan. This s neatly covered and has a stand and amp. It is all done in Georgian style. The price is $47.50.





THIS immensely effective fireplace, appropriate for French, English or American eighteenth-century periods, features a reproduction of an Adam mantel. Light forest-green marble is used as an inlay. It is from Ye Olde Mantel Shoppe, 251 East 33rd Street. The price is $537.00.

A WEATHER vane, finished in brass, is ideal for the ummer house, pergola, or arden. With the sailboat eaded to the wind, it gives vind direction at all times. It s sent us by the Chase Brass Copper Co., Inc., 10 East 0th Street, and the price is 1.00 for a vane 15½ inches igh, 9¾ inches long.



WILDENSTEIN
& COMPANY
INC.

OLD and MODERN
PAINTINGS
WORKS OF ART

19 EAST 64th STREET
NEW YORK

LONDON
147 New Bond St., W.1.

PARIS
57 Rue La Boetie

NOW!
ELECTRIFY OIL LAMPS
Without Drilling Or Structural Changes



Amazingly Realistic

Duplicates The Oil Lamp Wick Burner

DO IT YOURSELF

No Tools Required

Yes . . . now you can electrify oil lamps merely by replacing the present wick burner with a Nalco Electrified Wick Burner which comes to you complete with switch and cord. Nalco Adapters are available in Standard No. 1 and No. 2 sizes as well as Acorn and Hornet. Also for special or Standard Lamps with Candelabra or Medium base.
Every home will be enriched by the atmosphere of quaint simplicity which an electrified oil lamp with a Nalco Adapter provides.
Write at once for free literature and prices.

NALCO SPECIALTY SHOP
1074 TYLER STREET
ST. LOUIS, MISSOURI

• PLANS •



Before building, call and see my books of plans and exteriors.

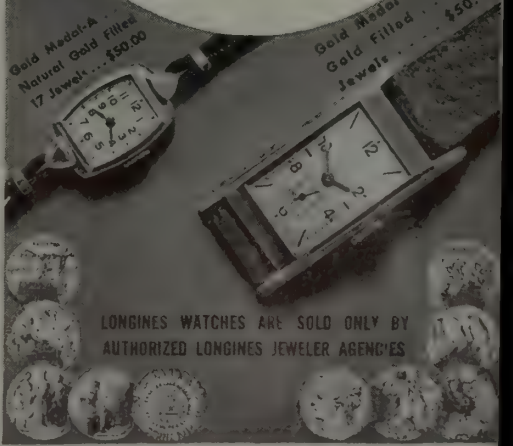
Books
- "Six Houses, Dutch & Cape Cod" $1.00
- "Six Early American Houses" $1.00
- "Six French Provincial Houses" $1.00
- "Six One Story Cape Cod Houses" $1.00
- "Colonial Houses" $5.00
- "Stucco Houses" $10.00

HENRY T. CHILD, *Architect*
16 East 41st Street, New York, N. Y.

WARD and ROME
63 E. 57th St., New York
Lamps and Shades
Japanned Tea Trays
Painted Hampers
Waste Baskets

10 WORLD'S FAIR GRAND PRIZES
28 GOLD MEDALS
MORE OBSERVATORY ACCURACY AWARDS THAN ANY OTHER TIMEPIECE

LONGINES
The World's Most Honored
WATCH



LONGINES WATCHES ARE SOLD ONLY BY AUTHORIZED LONGINES JEWELER AGENCIES



ERMANY
R PERFECT PLEASURE
SPARKLING SPORT



hore and Mountain Lakes
for glorious sports



n and Health at world-famous
Spas and Resorts



isitors are welcome guests at
n Golf and Country Clubs

● Name your sports, name your pleasures . . . find them all in Germany, flavored by the piquant charm of historic centuries. A dream palace out of Parsifal will be the witness to your mountaineering in the German Alps. A friendly Meistersinger will companion you in spirit on your stroll in ancient Nuremberg. Black Forest elves will help you battle par on Baden-Baden's smooth greens and fairways. Health is yours for the having at world-famous spas:—Karlsbad, Marienbad, Gastein, Nauheim, Wiesbaden, Kissingen. Other regions beckon you to yachting, fishing, riding, tennis and bathing.

Thrill to the charm of the castle-crowned Rhine, the merry windings of the Blue Danube, the quiet beauty of Goethe's Weimar, the students' songs at Heidelberg, and the great art treasures of Munich, Dresden and Duesseldorf. Wagner will rule supreme at Bayreuth's Music Festival; Beethoven, Mozart and Strauss at Salzburg. Berlin could entertain you royally for forty nights. Vienna breathes romance in every cabaret and castle chamber. You hardly have time to see and do it all—so plan the longest stay you can in Germany!

60% REDUCTIONS in RAIL FARES and use of Registered Travel Marks afford remarkable savings, while courtesy and friendliness add to the joy of fine, inexpensive traveling.

Consult Your Travel Agent and Write for Literature to Dept. 5

AN RAILROADS INFORMATION OFFICE
11 West 57th Street, New York, N. Y.

LIGHTENING THE ANNUAL BURDEN

(Continued from page 7)

feet of grapevine. Any average, well-drained soil in a sunny place, dug to a depth of a single spade thrust and conditioned with poultry manure and peat moss, will support most annuals. To reach perfection, of course, they must be cultivated, sprayed, watered, fed at intervals, and picked to forestall seed setting. Yet in six inches of spent mushroom soil—a compost of topsoil and stable manure at least a year old, procurable from many seedhouses and nurserymen—I have raised good alyssum, nasturtiums, zinnias, marigolds and other amiable actors, with little spraying or watering and no cultivation whatever.

Happily, the problem of a combination border is not insoluble. We may interplant bulbs with annuals, as well as replace bulbs with potted annuals. We may devise edgings of annuals. Or we may set out in the deep foreground or middle ground of borders wholesome drifts of annuals. The first two methods are not above reproach. The third may be entirely satisfactory.

However, when edging and foreground plants are perennials of good all-season foliage and annuals are confined to large, lozenge-shaped areas behind them, results may be noteworthy.

The best borders, by and large, are composed not of collections of single plants, except rarely for accent but of groups, each consisting of a dozen or more specimens of one variety, separated, group from group, by substantial foliage masses. To prolong the border's vitality during the time of perennial color famine, some of these groups may advantageously be of annuals — again, preferably, with each group limited to specimens of a single variety. And the annuals should be so located that perennial foliage will mask them, until they're sufficiently mature to be presentable.

Suppose we consider, for a moment, how such a plan might work out in detail. The edging plant of a theoretical border might be hardy candytuft—as neat as boxwood, when sheared after flowering. Behind it, generous settlements of columbines, dwarfish fall-blooming irises, the thickly-growing Nepeta Souvenir d'André Chaudron and Korean hybrid chrysanthemums, for example, would erect a dependable, low foliage screen. No matter what might be going on in back of the screen, the border always would present a neat face to visitors. In the middle ground, peonies flanked by veronica, hemerocallis and tall bearded iris, let us say, would divide the border into bays from eight to fifteen feet in length, depending upon the overall border dimensions. To the rear of the peonies, hardy phlox, physostegia, hollyhock, hybrid delphinium and other tall perennials would find their places in front of fence, wall or shrubs. The areas to be planted to annuals can be dug over in spring, as they should be, without endangering perennial roots or crowns. They can be lightened with sand or ashes or peat moss, if need be. They can be dressed with quickly available plant food, such as a 4-12-4 or a 5-8-5 mixture. And the seedlings, themselves, can be properly spaced. The following have earned my confidence by past performance. It may be useful to list them—by approximate color, for added convenience:

Blue: *Salvia patens; Torenia Fournieri* (particularly acceptable in shade); Petunia Blue Wonder; Lobelia Cambridge Blue (needs heavy, rich soil for best results).

White: Petunia Snowstorm; *Nicotiana sylvestris;* Zinnia Polar Bear; Sweet Alyssum; *Dimorphotheca pluvialis ringens.*

Yellow: Marigold Yellow Supreme; Zinnia Isabellina; dwarf Lantana (yellow and red-orange); Fantasy Zinnia Star Dust (foliage of Fantasy type better than most Zinnias.)

Red: Zinnia Crimson Monarch; Nicotiana Crimson Bedder; Rust-resistant Snapdragon Campfire; Cosmos Giant Crimson.

Orange or Bronze: Rust-resistant Snapdragon Copper Shades (wide variations in color, but all harmonious); Marigold Harmony; Marigold Josephine; Cosmos Burpee's Golden; Nasturtium Golden Gleam.

Pink: Rust-resistant Snapdragon Loveliness; Early Double Crested Cosmos Pink; Petunia Martha Washington (mauve); Zinnia Exquisite.



George S. Steele, Architect — Photo by Garrison

BURLINGAME PUBLIC LIBRARY

ROOMS ARE LIKE PEOPLE . .

SOME HAVE PERSONALITY, BEAUTY, FRIENDLINESS AND CHARM

And charming rooms, like charming people, contr a great part to your happiness in life. Beautiful r draw you out, stimulate you, reflect your tastes and you an added distinction by the background they fu

Real imaginative genius went into the decorative sc of this gracious room. The walls and ceiling are fin with aluminum paper which is beautiful in color an interesting combination with the vivid tones used fo fabrics and draperies.

The best thing about beautiful rooms is that you can, with the proper knowledge, create them yourself. Think of the satisfaction of planning, assembling and arranging the interiors of your home—of working with soft rich colors, with graceful lines and groupings, of progressing with the assurance which comes of knowing what is correct—of surveying the final effect and realizing that your own trained good taste is responsible for its loveliness.

But however impeccable your taste and great your talent, there must be added knowledge and training before you may achieve these results successfully. There are rules and principles of decoration, there are laws of color and design, and there are essential facts about furniture, fabrics, floor and wall coverings, lighting, period styles. All of which must be understood before your taste and talent can fully be expressed. Without this knowledge there is only the trial and error method—and that is always costly and almost always disappointing.

To acquire this knowledge is not difficult. The accumulated experience and wisdom of master craftsmen, artists and decorators have been arranged and simplified so that in a few months you can acquire the ability to create interiors of beauty, warmth and charm through

THE ARTS & DECORATION HOME STUDY COURSE IN DECORATION

This course while essentially practical, has at the same time great cultural value. It will thoroughly ground you in the fundamental facts and principles of decoration, including the modern. It is a knowledge which can save you a great deal of money in the furnishing and decorating of your own home for the years to come; it will open the doors to a fascinating career should you care to enter this field professionally.

There are 30 lessons covering every problem of decoration—period styles and the modern. These lessons may be taken in your spare time at home. Individual attention and instruction is given every student. The lessons are large, beautifully illustrated and printed booklets, constituting an invaluable permanent reference library. There are also four supplementary standard text books and fabric samples. An authoritative and thoroughly taught course, worth immensely more to you than the moderate sum it costs.

Read these extracts from letters received.

"The first two lessons of your course have been worth the entire cost of the course. For years one hobby has been decorating homes, but with the handicaps of not knowing the 'why' of some thing my efforts were not always effective. Now I feel that I may get somewhere."

"I cannot explain to any one just how much this course has helped me and what I have gotten out of it. This course could not possibly be any more explicit if I were attending a regular school and classes."

"I appreciate the patience and interest shown me throughout the entire course. I had no idea a course of this kind could be so thorough and be given such per-

ARTS AND DECORATION HOME STUDY COURSE IN INTERIOR DECORATION,
116 East 16th Street, New York, N. Y.

Please send me your free booklet describing your Home Study Course Interior Decoration.

Name

Address



Savoy-Plaza

FOR A MEMORABLE VISIT TO NEW YORK



Enjoy living at the Savoy-Plaza with its spacious tastefully furnished rooms, outstanding service, delicious cuisine and unequalled location facing Central Park.





From all over the world the Savoy-Plaza attracts the transient and also provides a home-like atmosphere for its permanent guests. Fine shops and theatres nearby. Subway to the New York World's Fair at the door.

Plan now to make the Savoy-Plaza your headquarters during your visit to the Fair.

Henry A. Rost, Managing Director
George Suter, Resident Manager

VOY-PLAZA • OVERLOOKING CENTRAL PARK • FIFTH AVENUE, 58TH TO 59TH STS. • NEW YORK

APRIL, 1939

35 C

ARTS & DECORATION

DO NOT CUT, TEAR OR DEFACE BOOKS OR MAGAZINES.

TRANSFORMING OLD KITCHENS INTO GUEST HOUSES

THE TEN MOST POPULAR PERENNIALS LACQUER CABINETS

DECORATIVE IRON WORK VENETIAN BLINDS OLD SILVER





Savoy-Plaza

FOR A MEMORABLE VISIT TO NEW YORK



Enjoy living at the Savoy-Plaza with its spacious tastefully furnished rooms, outstanding service, delicious cuisine and unequalled location facing Central Park.



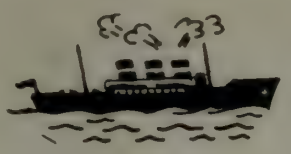


From all over the world the Savoy-Plaza attracts the transient and also provides a home-like atmosphere for its permanent guests. Fine shops and theatres nearby. Subway to the New York World's Fair at the door.

Plan now to make the Savoy-Plaza your headquarters during your visit to the Fair.

Henry A. Rost, Managing Director
George Suter, Resident Manager

VOY-PLAZA • OVERLOOKING CENTRAL PARK • FIFTH AVENUE, 58TH TO 59TH STS. • NEW YORK



Your Trip Abroad

will be doubly enjoyable if you read these books

The Beauty of England. By Thomas Burke. Delightful picture of England by the famous author of Limehouse Nights. $3.00

Here Is England. By Marion Balderston. Castle and cathedral, lane and byway, hamlet and village that have defied time. $2.00

The London Scene. By H. V. Morton. All the features of historical and present day London by the illustrious author of the "In Search of" series. $2.50

We Explore London. By Jan and Cora Gordon. See the unusual in London with these two amusing artists. $2.75

A Shopping Guide to London. By Thelma H. Benjamin. Where to buy clothes, antiques, accessories, etc. $1.00

When You Go to London. By H. V. Morton. Here is achieved a calendar which will make every day of a visit to London a satisfying holiday. $1.75

Rambles in Old London. By George Byron Gordon. The Mother of Cities is presented by a writer who has long been a student of historical London. $1.75

A Wayfarer in Ireland. By Con O'Leary. A guide enlivened by fascinating history, legends, heroes. $2.50

Here's Ireland. By Harold Speakman. Around the circuit of this fascinating isle. A charming picture. $1.75

The Road 'Round Ireland. By Padriac Colum. Here is the real Ireland, interpreted by a man who loves it. $1.75

Everybody's Paris. By John Brangwyn. Paris as the Parisians see it. This book won the 25,000 franc prize offered by *Haut Commissariat au Tourisme* for the best book on Paris published outside of France. $3.00

Dining in Paris. By Somerville Story. A necessity if you wish to dine intelligently, amusingly, and satisfactorily in Paris. $1.00

A Shopping Guide to Paris. By Therese and Louise Bonney. Shop intelligently and to the best advantage in Paris. This book gives you the inside stuff. $1.00

Fifty Miles 'Round Paris. By Cecilia Hill. enchanting single-day excursions to Chantilly, Malmaison, Versailles, Barbizon and many other places of romance. $1.50

France From Sea to Sea. By Arthur Stanley Riggs. France from Channel to the Riviera; from the Alps to Brittany. $1.75

The Paris That's Not in the Guide Books. By Basil Woon. It starts with a cocktail at the Ritz, luncheon at Ciro's and the city is ours. $1.75

Paris On Parade. By Robert Forrest Wilson. The pageant of Paris the boulevards, restaurants, Latin Quarter, theatres, and the rest of the passing show. $1.75

How to Find Old Paris. By John N. Ware. Guide and pathfinder for the visitor seeking the historic landmarks. $2.00

The Important Pictures of the Louvre. By Florence Heywood. A readable guide to the world's greatest art collection. $2.00

Off the Beaten Track in Southern France. By Roy Elston. Picturesque villages, medieval towns, exquisite river valleys. $1.50

The Lure of Normandy. By Frances M. Gostling. A historic province of France, its castles, cities and cathedrals. $2.00

Travels in Normandy. By Roy Elston. With the stimulating author of "Off the Beaten Track in Southern France." $2.00

Come With Me Through France. By Frank Schoonmaker. This entrancing guide to France includes every bit of information which may be of use to the tourist in any class. $1.75

Come With Me Through Belgium and Holland. By Frank Schoonmaker. Graphic descriptions and valuable details about the cities, hotels, motor routes, etc. $1.50

Many-Colored Belgium. By Sydney A. Clark. Country of the Flemings and Walloons and its small sister Luxemburg. $3.00

Brussels in Seven Days. By Arthur Milton. Intelligent selectivity that will save the visitor time and energy. $1.50

Towns and People of Modern Germany. By Robert Medill McBride. Lively interpretation of the cities, ancient and modern, full of human interest and narrative. Illustrated by Edward C. Caswell. $2.75

Meet the Germans. By Henry Albert Phillips. Modern Germany, set against the background of song, legend and history. $1.75

Berlin in Seven Days. By Arthur Milton. A week's program of where to go, what to do, where to eat and where to shop. $1.50

Vienna in Seven Days. By Arthur Milton. Leaves no spot famous in song or story untouched. 120 pages. $1.50

The Spirit of Vienna. By Alfred Granger. Dramatic history of the city and present day activities. $2.50

Motoring in Italy. By R. R. Gordon-Barrett. A comprehensive guide book for the motorist. $1.50

Hilltop Cities of Italy. By Robert Medill McBride. All the hill towns freshly and charmingly described; art-treasures, historical background, people. $2.50

Come With Me Through Italy. By Frank Schoonmaker. Here in one volume is the ideal guide to Italy—the outstanding features in history, the beauty and the romance of the most historic, most beautiful and most romantic of countries. $1.75

Romantic Czechoslovakia. By Robert Medill McBride. A colorful picture of the gay new Republic of Central Europe. From Prague to the high Carathians. With 100 drawings by Edward C. Caswell. Net $3.00

Towns and People of Modern Poland. By Robert Medill McBride. The first comprehensive book on Poland old and new. $3.00

A Wayfarer in Estonia, Latvia and Lithuania. By E. C. Davies. Exploring the Baltic States, once part of Imperial Russia. Medieval cities, fortress towns, the multi-colored pagentry of folk festivals. $2.50

Romantic Cities of Dalmatia. By Muriel Currey. Along the coast from Zara in the north to Ragusa in the south. $2.00

In Praise of Sweden. By Maxwell Fraser. The most comprehensive and up-to-date guide. It covers the holiday possibilities of Sweden's twenty-three provinces. $2.50

Norwegian Towns and People. By Robert Medill. Cities of Norway, fjords and other natural beauties. $1.50

Sweden and Its People. By Robert Medill. Cities, picturesque waterways, castles and countryside $1.50

Finland and Its People. By Robert Medill. The new republic intimately described. $1.50

A Wayfarer in Norway. By Samuel J. Beckett. Picturesque villages and towns. Delightful descriptions. $2.50

Overland With the Nomand Lapps. By Hugo Adolf Bernatzik An engrossing account of the Reindeer Lapps in the northern Scandinavian peninsula and the author's adventures among the most primitive people in Europe. $3.50

Portuguese Somersault. By Jan and Cora Gordon. Portuguese peasant life, festivals, glimpses of Lisbon, Oporto, etc. $3.00

The Complete Pocket Guide to Europe. By Edmund C. Stedman. The standard book for the traveler, with maps of the various countries in color and a large separate map of Europe. $3.50

Planning a Trip Abroad. By Edward Hungerford. All the information necessary for a European tour. $1.75

Through Europe On Two Dollars a Day. By Frank Schoonmaker. How to go to Europe, how to see it and how to live in it for $2.00 a day. $1.75

Picture Towns of Europe. By Albert B. Osborne. Cities which have retained the color of medieval times—Carassonne, San Gimignano, Toledo, and many others. $1.75

Finding the Worth While in the Orient. By Lucian Swift Kirkland. India, Siam, China, Japan, Philippines and all the rest. $3.00

The Romantic East. By Sydney Greenbie. From India to Japan, the mighty pageant of the East is presented—seaports, cities, shrines, and people. $1.75

Sea and Sardinia. By D. H. Lawrence. Sardinia presented in that brilliant manner that made D. H. Lawrence one of the greatest of modern novelists. $1.75

Vistas in Sicily. By Arthur Stanley Riggs. A charming personally conducted tour through the magic isle. $1.00

Islands of the Mediterranean. By Paul Wilstach. Islands of never-staling enchantment—Majorca, Corsica, Monte Cristo, Elba, Sicily, Malta, Rhodes, Cyprus, etc. $1.75

On Mediterranean Shores. By Emil Ludwig. The author of "Napoleon" and "Bismarck" writes of his travels through the Mediterranean. $1.75

Let's Do the Mediterranean. By Carveth Wells. They are off for the Mediterranean. They "do" Madeira, collect things in Rome and Venice, and chip chunks off the Parthenon. $1.75

Spanish Towns and People. By Robert Medill McBride. An interpretation of the people and cities of Spain, with many handsome drawings by Edward C. Caswell . $1.75

Meet the Spaniards. By Henry Albert Phillips. Bull fights and revolution; cathedrals and palaces; fiestas and promenades. $1.75

Two Vagabonds in Spain. By Jan and Cora Gordon. A delightful narrative of travel in out-of-the-way parts of Spain. $1.75

Together. By Norman Douglas. A summer in an alpine village. Charmingly subtle, it has all the flavor found in every book by Mr. Douglas. $1.75

The Road to the Grey Pamir. By Anna Louise Strong. A remarkable journey from Russian Turkestan to the High Pamirs, dramatically described. $1.75

Kapoot. By Carveth Wells. A visit to Russia, unvarnished, in the raw, with this lynx-eyed and witty world traveler. $1.75

The Road to Oblivion. By Vladimir Zenzinov, in collaboration with Isaac Don Levine. Into uttermost Siberia, to the Pole of Cold 95° below zero, where a living tree is unknown, where vegetables and fruits have never been seen. $1.75

In Coldest Africa. By Carveth Wells. Carveth Wells writes engagingly about his African explorations. $1.75

Camera Around the World. Edited by Heyworth Campbell. A superb collection of dramatic photographs by world famous photographers which provides a brilliant panorama of the world. $3.00

Adventure! By Carveth Wells. Unbelievable though true adventures in every part of the world. $1.75

Flying Fox and Drifting Sand. By Francis Ratcliffe. The adventures of a biologist in Queensland, giving a lively picture of the coastal belt and the Australian bush. $4.00

These books are fully illustrated

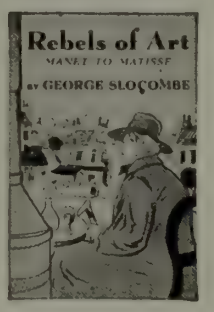
At all booksellers or direct from the publishers.

Robert M. McBride & Co., 116 East 16th St., New York

BURLINGAME PUBLIC LIBRARY

"He makes live men out of names living artists out of signatures o canvas."

The most exciting art biography since LUST FOR LIFE



REBELS OF ART

By George Slocombe

Here, in one superbly illustrated volume, that brilliant co pany of "rebel" painters who numbered Manet, Monet, Pi sarro, Cezanne, Toulouse-Lautrec, Renoir, Sisley, Dega Gauguin, Van Gogh, Modigliani, Utrillo and Matisse amon its leaders, is portrayed in a vivid picture of the men who cr ated one of the most significant artistic movements of all tim This book is the fascinating story of their work, their pla their loves and their hates, fashioned to make an integrate and richly colored picture of a revolutionary art movement ar a romantic social era. *With 32 full-page illustrations. Recon mended by Book-of-the-Month Club.* *$3.5*

True Adventure that shames the wildest flights of fiction!

NORTH TO ADVENTURE

By Sydney R. Montague

Late of the Royal Canadian Mounted Police

Montague wanted adventure—and he found it in the frozen fastne of Baffin Land. He was wrecked on a desolate arctic island, miss death from starvation by hours, "rode" icebergs, hunted with t Eskimos, patrolled hundreds of miles by dog sled, his life a consta fight for survival. *A first printing of 5,000 copies has been nece sary to supply the initial demand for North to Adventure. Wi many illustrations. Recommended by Book-of-the-Month Club.* *$2.*

For Real Entertainment

WARWICK DEEPING'S

most adventurous novel

MARTIN VALLIANT

A story of high adventure, heroic feats and magnificent sacrifi this enthralling novel recounts the exploits of a young man w sought peace and spiritual rebirth in a monastery—only to thrown into a life of action and turmoil when a young girl ca to him for sanctuary. *$2.*

from your Bookseller, or,

ROBERT M. McBRIDE & CO.

116 E. 16th Street New Yo

lon Paris

Presents

RLIE MURRAY

his famous orchestra

with

IARY COHAN

her New York debut

and

e Cocktail Lounge

ROYAL LUKA-

LA HAWAIIANS

1 St. Reservations—Albert
City Eldorado 5-9800
Dinner—Prix Fixe

DINING
WINING
AND
DANCING
IN NEW YORK

venture forth without this
ate's guide to the nightlife
York. Restaurants worth
whether for food, fun,
dancing are described and
so that anyone can find a
ted to his money and taste.

guidebook to New York's

ouis Sobol, *Journal-American*

SCUDDER MIDDLETON

ated. At book stores $1.75

E PUBLISHING CO.

ast 16th Street, New York



ENT HOUSE
Club

mart New Yorkers gather.
mparable cuisine . . . a
shed cellar...perfect ser-
a setting of luxurious sim-
igh above the street with
ing view of Central Park.
ontinental Entertainment
IEON • COCKTAILS
INER • SUPPER
IXE OR A LA CARTE
kfast Sundays from 1 P. M.
LAS JOHN KATENOV
ntral Park South
Plaza 3-6910

AROUND NEW YORK'S BARS, RESTAURANTS AND NIGHT CLUBS

PENTHOUSE CLUB — (PLaza 3-6910) 30 Central Park S. French and Russian food in a sky-high retreat with a sweeping view of Central Park. Lunch $1.25, dinner from $2. Poloma, Spivach, singers, and others entertain. No cover or minimum. Special Hunt Breakfast 1 p.m. Sun. $1.

FEFE'S MONTE CARLO — (PLaza 5-7341) 49 East 54th St. An elaborate new night-spot styled by Dorothy Draper with Ted Straeter's and Bob Knight's orchestras; Miss Lee Wylie and Richard Smart, singers. Franklin Hughes' "Fascinating Ladies." A la carte. Cover after 10 p.m. $2.50. Closed Sun.

MON PARIS — (ELdorado 5-9800) 142 East 53rd St. The finest band in town decorates this most attractive night spot—Charlie Murray's. In addition are the Royal Lukewella Hawaiians who really entertain in the cocktail room; and Mary Cohan (Geo. M's daughter), singer. This place gets the nicest young crowd in town and the most attractive of the elder group. Minimum $2.00. Dinner, and recommended, from $2.50.

MONTPARNASSE — (BUtterfield 8-2345) 50 East 79th St. A very smart night club that broke away from tradition and opened uptown. Has charm, excellent cuisine, and a delightful clientele. There is no cover or minimum. Dinner is from $2.25. Entertainment consists of singers, Joan Hanscom and Lewis Pecora; of bands, Hal Saunders and Don Rodriquez.

LE PERROQUET — RHinelander 4-9478) 134 East 61st St. Royal Bank's orchestra. Lunch 75c, dinner from $1.75, including crepes suzette and a bottle of wine. No cover or minimum. Opens 5 Sun.

EL MOROCCO — (ELdorado 5-8769) 154 East 54th St. Gay late Spot with two orchestras, where celebrities come to see and be seen. Dinner a la carte. Cover after 10:30 p.m. $2. Best to dress and to come with someone known there.

PLAZA HOTEL — (PLaza 3-1740) Fifth Ave. & 59th St. The Persian Room in this hotel boasts the orchestras of both Jack Marshard and Nicholas D'Amico; the dancing of the Hartmanns; and the singing of Jane Pickens. Social. Dinner from $3.50-$4. Cover $1.50, Sat. $2.50. Must dress.

SAVOY PLAZA—(VOlunteer 5-2600) Fifth Ave. & 59th St. The Cafe Lounge here is fortunate in having Gerry Morton and his men supply all the music. Hildegarde, singer, at 12:15 and 1:15 except Sun. A charming after-dinner and cocktail spot. Minimum $2.00-$3.50. Dress optional.

STORK CLUB — (PLaza 3-1940) 3 East 53rd St. The alternating bands here are Sonny Kendis' and Jose Lopez'. Special entertainment Sunday evenings. Terrific publicity has made this the happy dumping grounds of all the movie stars, playboys, executives, etc. Best trained waiters in town. Dress far preferable. Cover $2.00.

RITZ-CARLTON — (PLaza 3-4600) Madison at 46th. The Ritz is a haven for those in search of the real gourmet tradition. Charles Silvani, maitre d'hotel in the Oval Room, helps in planning leisurely dinners. Formal dress optional—most people don't. Armand Vecsey and his orchestra provide background music at dinner and luncheon. Oak Room also open for luncheon and dinner.

COQ ROUGE — (PLaza 3-8887) 65 East 56th St. At present this spot is featuring Anne Francine, winner of a debutante tryout competition. On the same bill are the Tisdale Trio and Don Rodney, singers, and George Sterney's orchestra. Minimum $1.50. Dinner from $2.50. Dress is optional.

CHEVALIER — (ELdorado 5-8588) 53 East 54th St. A new restaurant. You will like the Chevalier if you enjoy dining amid modern surroundings. Both the cuisine and bar will add to your enjoyment. Luncheon from $1.00; Dinner from $1.50. Music by Muzak.

ST. REGIS — (PLaza 3-4500) Fifth at 55th St. The Iridium Room here is another of those swank spots where white tie and tails are rather necessary. Features an ice show that goes on at 9:30 and 12:30. Prices are $3.50 dinner on weekdays—$4.00 on Saturdays. Cover charge $1.50 and $2.50. Music by Charles Baum and Don Marton.

THE WALDORF — (ELdorado 5-3000) Park at 49th St. Informal Empire Room has Glen Gray's Casa Loma Orchestra. At dinner and supper Maurice, magician; Loretta Lee, singer Selective dinners from $1.75. Cover after 10:30, $1.50. Friday, Saturday and holidays; $1. other evenings. No dancing Sunday.

The LANGDON
FIFTH AVENUE
at FIFTY-SIXTH

A distinguished hotel favored by temporary New Yorkers.

Socially correct and centrally convenient . . . Most unusual rooms and suites . . . some with serving pantries.

Famous
THEODORE'S
Restaurant

Transiently from $4 a day.

J. S. Walz, Manager

L

EMINENT

An address of distinction where refined luxury, thoughtful service and choice location delight the discriminating.

A. S. KIRKEBY
Managing Director



The Drake
Lake Shore Drive • CHICAGO

BURLINGAME
PUBLIC LIBRARY
Burlingame, Cal.

ARTS & DECORATION

Volume L April, 1939 Number 1

Mary Fanton Roberts, Editor **Heyworth Campbell, Art Editor**

BOARD OF CONSULTING EDITORS

Harrie T. Lindberg, Frank Lloyd Wright, Jonas Lie, Walter Hampden, Eva Le Gallienne, Lily Pons

CONTENTS

Frontispiece: Old Outdoor Kitchens
Old Outdoor Kitchens into New Guest Houses—*by Sylvia Starr Wertz* 4
Ten Most Popular Perennials 8
Famous Silver Cups of Europe—*W. W. Watts, F.S.A.* 12
The American Ballet as Painted by Lintott 15
The Mexican Town House Moves Over the Border—*by Martha B. Darbyshire* 16
As You Enter the Garden 19
Distinguished Rooms of the Month 20
Home Industries of the Swiss Peasants—*by Marianne Hauser* 22
Indian Weaving at the Golden Gate Fair 25
Metal Work from the Forges of Old New England—*by Dorothy Hogner* 26
Spotlight 28
Lacquer Cabinets with Oriental Influence—*by R. W. Symonds* 29
Dressing Up Your Venetian Blinds 32
Antiques for the Home—*by Arthur H. Torrey* 36

ARTS & DECORATIONS is published monthly, except July, by McBride, Andrews & Co., Inc., Robert M. McBride, President, Russell Hughes, Treasurer; E. C. Turner, Secretary. Publication office: 34 North Crystal Street, East Stroudsburg, Pa. Editorial and general offices: 116 East 16th Street, New York. Advertising offices: New York—116 East 16th Street; Chicago—520 North Michigan Avenue; Santa Barbara, Cal.—29 East De La Guerra; London, E.C.4, England—23 Fleet Street. Subscription price: One year, $3.00; two years, $5.00. For Canadian postage add 50c per year; for foreign postage add $1.00 per year. We are not responsible for unsolicited manuscripts or illustrations. Copyright 1939 by McBride, Andrews & Co., Inc.



We Will Build Anywhere This Impressive Southern Colonial Complete Ready To Move Into For $43,500

Included are decorating, lighting fixtures, screens, weather-stripping, garden wall and terrace, overhead garage doors, four fireplaces, heavy slate roof, completely insulated and a modern heating plant in a big impressive 137 ft. front brick and hand split shingle house easy to heat and economical to maintain. Designed exclusively for us by Chester A. Patterson and built to your order under his personal supervision from top specifications, it offers every advantage of modern, gracious living. DESCRIPTION: Octagonal shaped vestibule, marble floor; two extra large coat closets; main gallery; pine paneled library with fireplace; large living room with fireplace; large playroom on first floor with concealed bar, flower sink; two large guest rooms and bath; large dining room and fireplace; separate vanity room and lavatory; modern kitchen and butler's pantry; greenhouse or conservatory off dining room; maids' dining room and laundry; and 3 car garage all on first floor. Upstairs are a very large master bedroom with fireplace, dressing room, modern tile bath with stall shower, and sun deck; two children's bedrooms with connecting bath; nurse's room and bath; four servants' rooms and bath; large sewing, linen and pressing room; many extra large closets; and stairway leading to large storage attic. Kitchen stove, refrigerator, grading, planting, entrance court, wall, water supply and roads are not included. Illustration and floor plans will be sent free to individuals interested. Telephone Eldorado 5-6650.

NATIONAL GARDEN HOMES CORP.

CREATORS AND BUILDERS OF DISTINCTIVE HOMES: 424 MADISON AVENUE, NEW YORK

ARTS & DECORATION is published monthly except July, by McBride, Andrews & Co., Inc. Publication Office, 34 N. Crystal St., East Stroudsburg, Pa. Editorial and general offices, 116 East 16th St., New York, N. Y. Subscription is $3.00 a year; 35 cents a copy. For foreign postage add $1.00; for Canadian postage, 50 cents. Entered as second class matter at the post office at East Stroudsburg, Pa., under the act of March 3, 1879. Copyright 1939 by McBride, Andrews & Co., Inc.

A

kitchen of the home of James eddy is a fine bit of old Virginia cture, with a lean-to at the back provides the space for the pantry. ll house in the foreground is d in simple lattice-work and the space is hedged in with lilac . The approach is through a al picket fence.



right—An all-brick kitchen typical f Tidewater Colonial architecture unusual treatment at the cornices. itchen could be restored and with deft changes made into a charm- ttle guest house.

BURLINGAME
PUBLIC LIBRARY
Burlingame, Cal.

TRANSFORMING OLD KITCHENS INTO GUEST HOUSES

The Problem of Servant Housing in the Eighteenth-Century South Was Largely Solved by the Outside Kitchen, an Institution Almost Extinct but Offering Unique Architectural Suggestions for Solving the Little House Problem Today.

By SYLVIA STARR WERTZ



THIS kitchen with its graceful little spring garden at present serves as laundry and servants' quarters for the St. George Tucker estate. It is especially good architecturally, and could be remodelled to a fascinating small summer studio or guest place. The great chimney is typical of the Southern kitchen fireplace.

ONCE every southern home of any consequence, or country, had its outside kitchen—an adorable squat w washed building with towering pink brick chimney t commodate the cavernous fireplace for the prodigious ing and roasting and cooking necessary to supply the ma family and its retenue of slaves.

Manners, morals and architecture were all imported England in those days, but the early colonists found in ginia (which then included what is now most of five states) a summer heat of which England never saw the Their negro servants came raw from the jungles of Af uncouth and unclean creatures whose living quarters kitchen machinations were best kept at some distance the master's fastidious nostrils, for there was no run water in those kitchens, no plumbing or screening o conditioning against the heat generated in summer b teen-foot fireplaces which must have made an oven o whole kitchen. The wisdom of building a separate kit apart from the house, with sleeping quarters above, t fore becomes obvious.

Occasionally these kitchens, which were by far the important of the many outbuildings clustered aroun mansion, were joined to it by walled or covered pas so that they became really wings, but usually they sat across the yard and tales are told of the gala occasions solid lines of black slaves were stationed all the way the kitchen to the dining room, passing hot plates hand to hand like buckets at a fire. Claremont, just a the James from Williamsburg in Virginia, particu vaunts this tradition, for in its hey-day as a great eighte century plantation it boasted three hundred black sla six hundred hands to draw upon.

Close to the outside kitchen, especially in town, wa herb garden where pot herbs and posies rubbed nos gay and spicy confusion. Often this was a rectang geometrically arranged beds bordering the walk lea from kitchen to house, a treatment as charming and u today as it was then, for most of our garages cry alou some planned landscaping to tie them to the house wit nity and beauty. Near the kitchen too was a neat, co well house, a little square woodhouse, often a separate and sometimes both, separate laundrys and smokeh while at the corner of the town lot farthest from the stood the stables with more servants' quarters above How much our present country places would gain i timate appeal if we paid more attention to things like nice lattice-work for a covered well on which roses be trained, or a woodhouse simply built but design







give an appearance as decorative as any garden house!

The layout of a gentleman's property in "the good old days" was a sort of echo in miniature of the virtually self-supporting, feudal estates of the English landed gentry, some plantations having even special looming rooms in the kitchen wing in which all material for the slaves' clothes was spun and woven.

The outside kitchens, now obsolete with most of the other out buildings, are so fast disappearing from the American scene as to have become "quaint" curiosities. But they offer to the imaginative person who loves old traditions and old houses many unique ideas applicable to present day uses, for in them we find the authentic example of the earliest American servant's house or wing. Because they are sincere and functional and well built, their proportion is invariably excellent and the simple detail is good. These buildings could serve as inspiration for distinctive country cottages, charming guest houses or studios and an obviously grand treatment for the large garage which has to have servants' quarters above. Those tied to the main house by an inclosed passage (which is a wonderful place for a laundry) may best serve our modern need for space and step saving, and there are many examples of such kitchen wings.

Since its recent restoration, the Colonial city of Williamsburg has a great variety of these outside kitchens. Among those reconstructed and restored you may also see a few untouched *(Continued on page 34)*

TOP: Fifteen miles from the spot where Cornwallis surrendered is the old Moore home with the outdoor kitchen shown above. The foundation of the kitchen is a local natural concrete in a golden tone. The transition from stone to brick in the generous chimney is worth studying, as are the hipped roof dormer windows. Center: The Royal Governor's Palace in Williamsburg has a restored outside kitchen which has been refurnished with all the eighteenth-century cooking contrivances. Left: The brick walls, the round butt shingles, the dormer windows, and the white picket fence are all worth careful study. Right: The old laundry of the St. George Tucker house. The overhanging eaves gives the second floor more space. The little square window near the chimney is an amusing detail of Colonial architecture.



Photos by Joseph B.



Photos J. Horace McFarland Co.

flowers with orderly growing habits are a
essity in every garden. Veronica, with its
urple and white spires, fulfills the need.

TEN MOST FAVORED PERENNIALS

Selected by Leading Nurserymen

THE TEN MOST FAVORED PERENNIALS

Delphinium	(8)
Chrysanthemum	(8)
Phlox	(8)
Aster	(6)
Gaillardia	(6)
Iris	(4)
Peony	(4)
Veronica	(4)
Hemerocallis	(3)
Liatris	(3)

The figures in parentheses represent the number of nurserymen who have chosen them.

NINE of the leading nurserymen in the country, Barnes Brothers Nursery Co., Bobbink & Atkins, Bristol Nurseries, Glen Brothers, Inter-State Nurseries, Peter Henderson & Co., Stumpp & Walter Co., The Wayside Gardens Co., and A. E. Wohlert's Nurseries, were asked to select what, in their estimation, they considered the ten most satisfactory perennials for the average garden.

The actual question was: what do you consider the ten best all-around perennials covering the following points: ease of culture, profusion of bloom, adaptability to soil and climate, foliage, floral display (color, quality), and cutting?

"This selection" Peter Henderson & Co. writes "was not hastily arrived at, but is the result of many years consideration in the selection of plants to offer our customers in the form of complete hardy perennial borders".

Making the choice was not an easy matter. "It is extremely difficult", Bobbink & Atkins admitted, "to pin oneself down to ten varieties, considering that there are so many factors to look for. However, we have picked these for all-round qualities".



IRIS and Peonies, blooming at the same time, are two of the indispensables in the late spring and early summer gardens.

Inter-State Nurseries' selections were made because, they say, "Everyone of these ten flowers is easy to grow, hardy and free blooming. Not one of them requires special 'petting'. They are at home in a large variety of soils and climatic conditions. Excepting the Phlox, all of them are equally good for garden display and for cutting". The same factors led to the choice made by Barnes Brothers who tell us, "We have tried to select these for their adaptability to almost any garden".

Quite naturally, there was not complete agreement among these nurserymen. Some chose plants that the others did not mention. However, Phlox, Delphinium and Chrysanthemum each received eight votes. The other seven plants that appeared most often in the lists were, in the order of their popularity, Aster, Gaillardia, Iris, Hemerocallis, Peony, Veronica and Liatris.

The virtues of the ten perennials most frequently mentioned in the various lists were those that will appeal to the home gardner. *Phlox* was chosen for many reasons. The plants are showy and the bright, fragrant flowers give color to the garden in mid-summer when it is most needed. The plants are hardy and, even if they did not possess their many other desirable attributes, the fact that Phlox improves rather than deteriorates with age would recommend it to most gardners. Phlox will grow in a variety of soils and though it is subject to common dise and insects, these are easily control by dusting and spraying. Recommen varieties are Caroline Vandenburg, bl Daily Sketch, pink with a red eye; D red; Fiancee, white; Jules Sande pink; Leo Schlageter, scarlet; P.

The Actual Vote by Leading Nurserymen

Barnes Brothers Nursery Co., Yalesville, Conn.	Bobbink & Atkins Rutherford, N. J.	Bristol Nurseries, Inc. Bristol, Conn.	Glen Brothers, Inc. Rochester, New York	Inter-State Nurseries Hamburg, Iowa	Peter Henderson & Co. New York City	Stumpp & Walter Co. New York City	The Wayside Gardens Co. Mentor, Ohio	A. E. Wohlert's Nurseries Narberth, Pa.
DELPHINIUM Belladonna hybrids	DELPHINIUM	DELPHINIUM Belladonna Improved	DELPHINIUM	DELPHINIUM Belladonna Pink Sensation	DELPHINIUM	DELPHINIUM Pacific hybrids	HELENIUM (Sneezewort) Peregrina	DELPHINIUM
CHRYSANTHEMUM Cushion types	CHRYSANTHEMUM	CHRYSANTHEMUM King Midas	CHRYSANTHEMUM	CHRYSANTHEMUM Pink Cushion Early Bronze	PYRETHRUM	NORTHLAND DAISIES	CHRYSANTHEMUM MAXIMUM Phyllis Elliott	HOLLYHOCKS
PHLOX Paniculata varieties	PHLOX Decussata varieties	PHLOX Salmon Glow	PHLOX	PHLOX P. B. Williams	PHLOX	ASTER Harrington Pink	PHLOX Camliensis	PHLOX
ASTER Novi-belgi and Dwarf Hardy	ASTER Dwarf	ANCHUSA (Summer-Forget-Me-Nots) Myosotidiflora	HELIANTHUS (Sunflower)	ASTER Harrington Pink	SWEET WILLIAM	HELIOPSIS Incomparabilis	ASTER Beechwood Challenger	BLEEDING HEA
GAILLARDIA Grandiflora hybrids	HIBISCUS Moscheutos hybrids	GAILLARDIA Grandiflora	GAILLARDIA	GAILLARDIA Improved Sun God	GAILLARDIA	AJUGA REPTANS (Pink Spires)	GAILLARDIA Sun God	ORIENTAL POPP
PEONY	MONARDA DIDYMA Cambridge Scarlet	GYPSOPHILA (Baby's Breath) Bristol Fairy	PEONY	PEONY Sea Shell	CARNATION	VIOLA ODORATA Frey's Fragrant	ANTHEMIS (Yellow Marguerite) Moonlight	PEONY
GEUM hybrids	VERONICA Longifolia subsessilis	VERONICA Longifolia Subsessilis	VERONICA	SHASTA DAISY Daisy Chiffon	COREOPSIS	ARMERIA (Statice) Farmingdale Giants	VERONICA Blue Spires	LILIES
IRIS Germanica	DICTAMNUS (Gas Plant) fraxinella	CAMPANULA (Bell Flower) Persicifolia Telham Beauty	HEUCHERA (Coral Bells) Sanguinea	IRIS Golden Bow	SCABIOSA (Pincushion Flower)	IRIS Germanica	ASTER FRIKARTI Wonder of Staffa	IRIS
PYRETHRUM (Painted Daisy)	LIATRIS (Gayfeather) pycnostachya (Gayfeather)	STOKESIA LAEVIS (Stokes Aster) Lilacina grandiflora (Cornflower Aster)	PYRETHRUM	ASTER FRIKARTI	ORIENTAL POPPY	LIATRIS (Gayfeather) Scariosa alba	LIATRIS (Gayfeather) September Glory	AQUILEGIA (Columbine)
PHLOX Subulata camlaensis	THERMOPSIS caroliniana	HEMEROCALLIS (Day Lily) Hyperion	AQUILEGIA (Columbine	DELPHINIUM Belladonna La Martine	AQUILEGIA (Columbine)	CAMPANULA (Bellflower) Persicifolia flore pleno	HEMEROCALLIS (Day Lily) Hyperion	HEMEROCALLIS (Day Lily)





THE clear color, one of the lovelies yellows in the plant world, of Hem erocallis Hyperion and its simple cultur make it a favorite with gardeners an nurserymen.

A NEWCOMER among the Asters Harrington Pink, has won the ad miration of growers who recommend i for general garden use.

ns, rose; Salmon Glow, salmon; lverton, lavender.

elphinium had nothing but its ex- beauty in its favor it would still e of the most popular garden However, it is hardy and will ell in most soils if lime is added. sily handled and, if one can bear it, makes a most satisfactory cut It will bloom a second time if cut it back. The tall, upright make it excellent for background g. Stumpp & Walter Co. par- y recommend the Delphinium hybrids. "This new race of Del- ms", they say "is extremely vigor- l has the blessed quality of being e resistant to diseases of the Del- n than other kinds. The foliage otionally fine, being large and of refreshing green. The plants are ble in various series of color, white, blue, lavender-pink and Like all Delphiniums, the most l thing is a *well-drained soil.* of the finest Delphiniums are in a gravel soil, of course, being l with various types of fertilizers, s Nitrophoska. Naturally, as iums prefer a cool climate, they h better in such a location, but ific Strain is such that it will go way toward giving satisfaction ple who live where summers are advantageous for this type of

her new Delphinium is Pink Sen- a good pink among plants usually of as blue.

rdly seems necessary to say why *rysanthemum* ranked high with serymen. It is easy to grow and flowers prolifically in almost any soil. It blooms until late in the fall after other plants have succumbed to frost and, if the varieties are carefully selected, will prolong the gaiety and color of the border for many weeks. Barnes Brothers Nursery Co. prefer the cushion types because of their freedom from insects and diseases, while Stumpp & Walter Co. suggest Northland Daisies, a hardy Chrysanthemum, introduced this year. If there is only space for one variety Inter-State Nurseries advise Early Bronze, as there are so many pink, yellow and white flowers of other kinds.

Between the midsummer perennials and before those of fall come the *Asters* which fill a much needed want in the garden. While they begin blooming when the weather is still warm they will withstand light frosts. All during the summer when the Asters are not in bloom their attractive foliage adds to the beauty of the border. Practically all Asters bloom profusely and will grow in many different kinds of soils. Their soft lavenders, shades of pink, and creamy whites will bring color to the house as well as the garden, for Asters make excellent cut flowers.

Some of the newer and highly recommended varieties of Astors are Harrington Pink, Beechwood Challenger, Frikarti Wonder of Staffa and Stakesia Laevis Lilacina Grandiflora.

No one who has raised even a single *Iris* plant needs to have the virtues of the Iris enumerated. The Iris is one of the most welcome plants in the border from the moment one sees the first new shoots in the very early spring until the late fall when the handsome foliage is cut back in the program of garden sanitation. During the weeks when the Iris are in bloom the garden will be a thrilling mass of color, for Iris come in many shades and varieties. A real Iris lover can plan his garden so that he will have them from spring until late in the summer. Most Iris will do well in a variety of soils, are hardy and require a minimum of care. Iris are long lived, multiply rapidly and are relatively free from disease and insect pests.



CHRYSANTHEMUM Early Bronze is a unique color. It is not only expressive of the season it ushers in but also is refreshing after the pinks, blues, yellows and purples of spring and summer.

Several types of Iris Germanica bloom in the spring and *again* in the fall. Of these, nurserymen suggest Autumn King, blue-purple; Equinox, reddish purple; Golden Harvest, deep yellow; and September Skies, clear purple with undertones of red. Among the loveliest of the pure yellow Iris is Golden Bow.

The sturdy, colorful *Gaillardia* is another favorite with the nurserymen. It flowers during most of the Summer and will do well, even in a rather poor, dry soil. It is not troubled by insects and diseases and requires very little care. The blossoms are particularly valuable as cut flowers either alone or in combination with other flowers.

There are two excellent yellow varieties, Sun God and Mr. Sherbrook. Among the red types are Gaillardia, Grandiflora, Ruby and Barnes Ruby. For the gardener who prefers a combination of the two colors there are several satisfactory mixed hybrids.

Even if the *Peony* did not bear the magnificent, fragrant blooms for which it is so beloved by gardeners it would still probably be grown for its lovely green foliage and orderly growing habits. Long after the blossoms have disappeared the Peony continues to add beauty to the garden. As Inter-State Nurseries say "If you wanted ten Peonies, that would be hard, and to select just one, that is a problem", for there are innumerable varieties of Peonies, in both shape and shade. Peonies are excellent cut flowers, filling the room with their fresh, clean fragrance. Their culture is simple, they resist most pests and diseases, are very hardy and grow well in most soils. The plants are long lived and are easily divided. Inter-State Nurseries particularly recommend Sea Shell, a new single variety



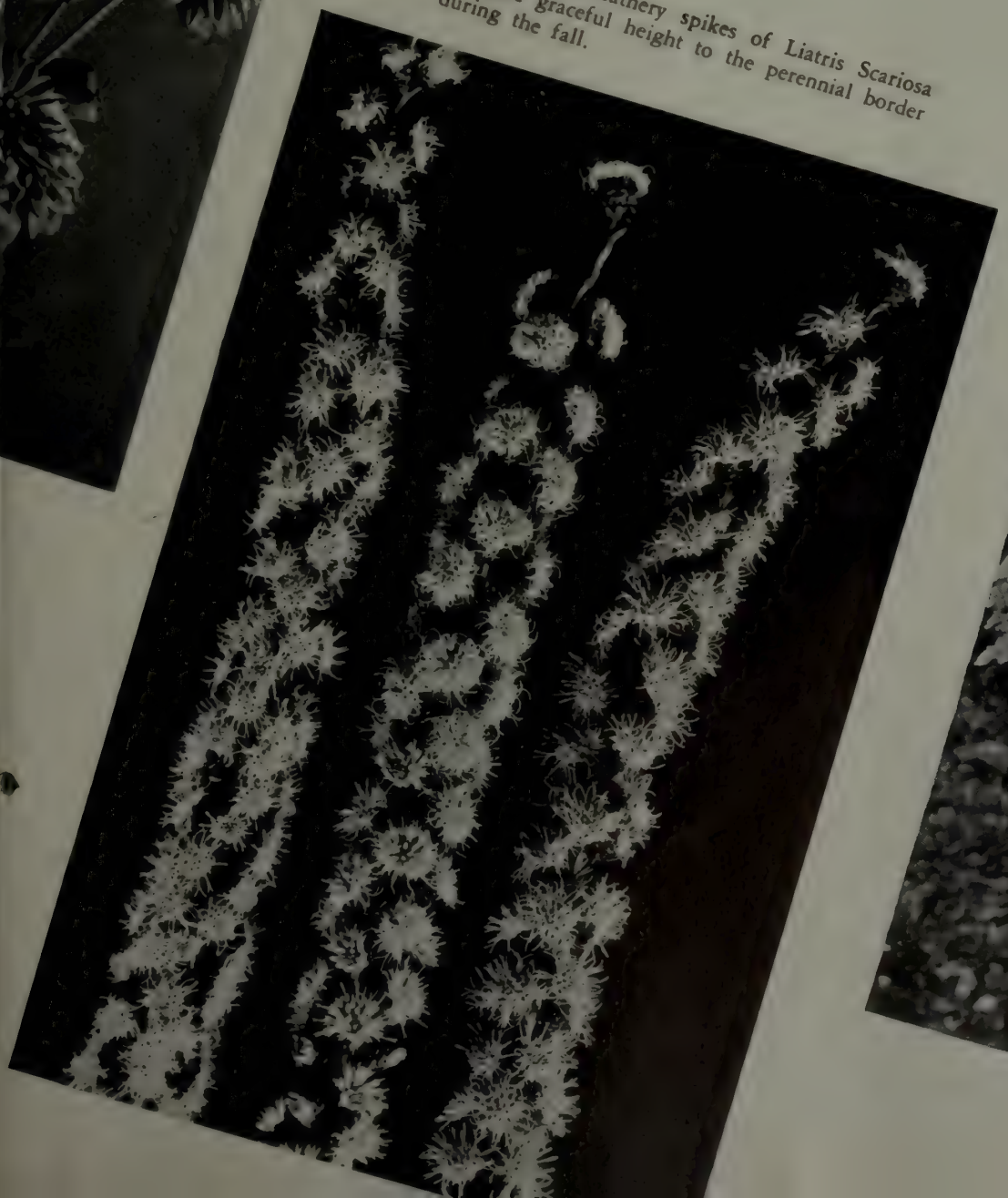
GAILLARDIA Sun God, a clear yellow will bloom bravely during the hottest dryest weather.

with large, glowing, rich pink flow with a full center of bright yell stamens.

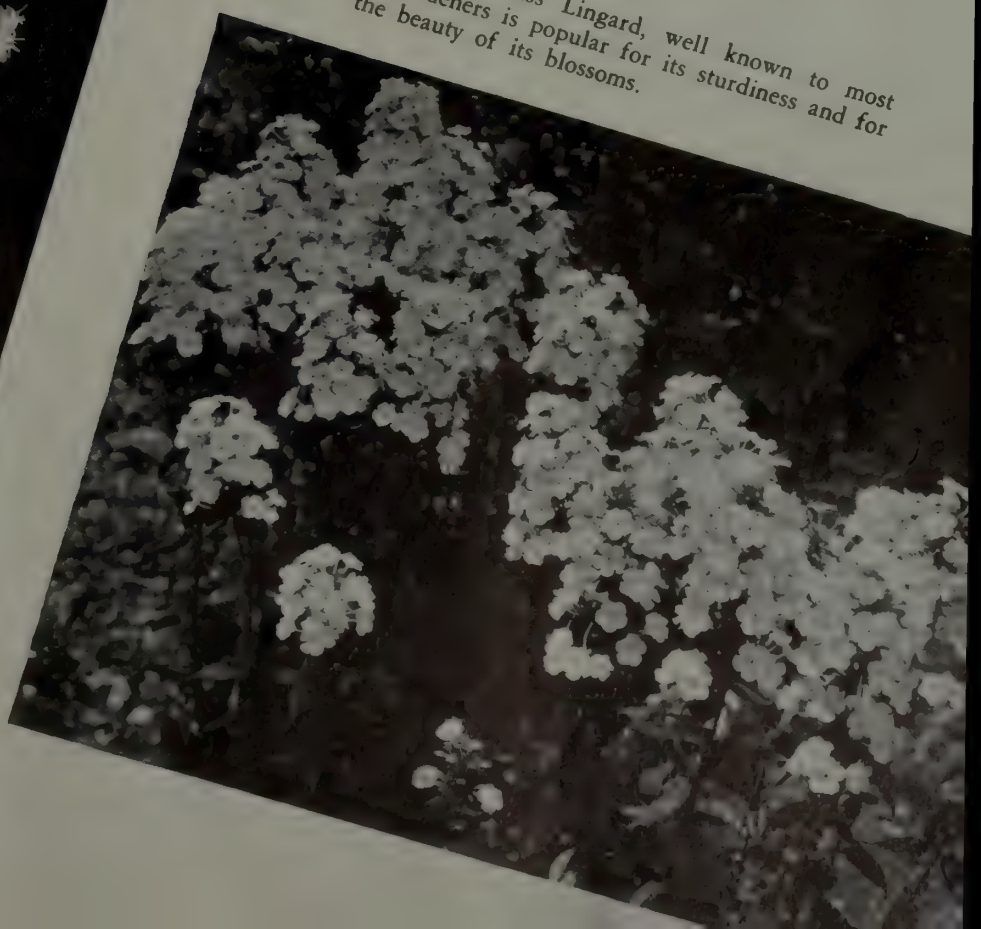
Veronica appeals to both the exp enced and inexperienced gardener cause, as Bobbink and Atkins say, i "usually fool proof". The foliage handsome and the lovely blue or wh spires make charming flower arran ments as well as lending distinction any border. Veronica has a long flow ing season and will grow in either a or moist soil, *(Continued on page*



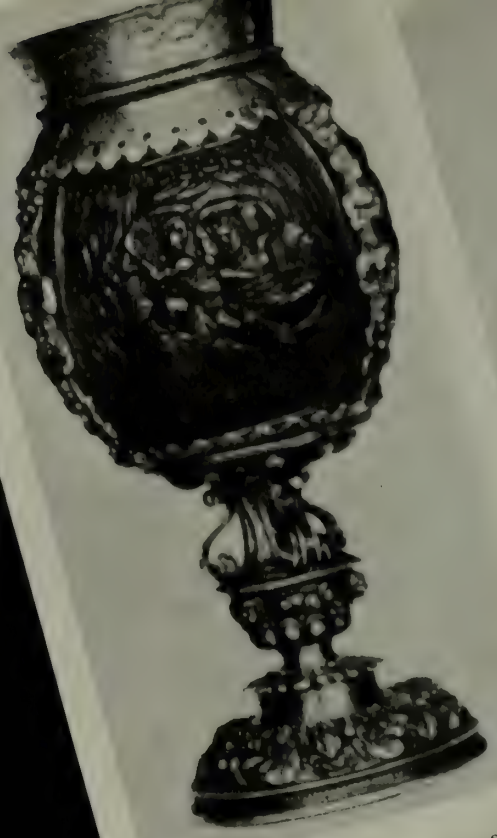
THE light feathery spikes of Liatris Scariosa give graceful height to the perennial border during the fall.



PHLOX, Miss Lingard, well known to most gardeners is popular for its sturdiness and for the beauty of its blossoms.







A TUCHER double cup is a sumptuous vessel of silver-gilt in fifteenth century outline. The two halves are fitted into each other. It is embossed with a pineapple pattern, and a wreath of Gothic foliage encircles the upper part. From 1657.

THE first of the coconut cups shown above is possibly Dutch, though the details of the ornaments are of German character. The nut is carved with the drunkenness of Noah, Lot and his daughters, and Judith and Holofernes. The date: 1564, appears on one of the mounts.



FAMOUS SILVER CUPS OF EUROPE

By W. W. Watts, F. S. A.

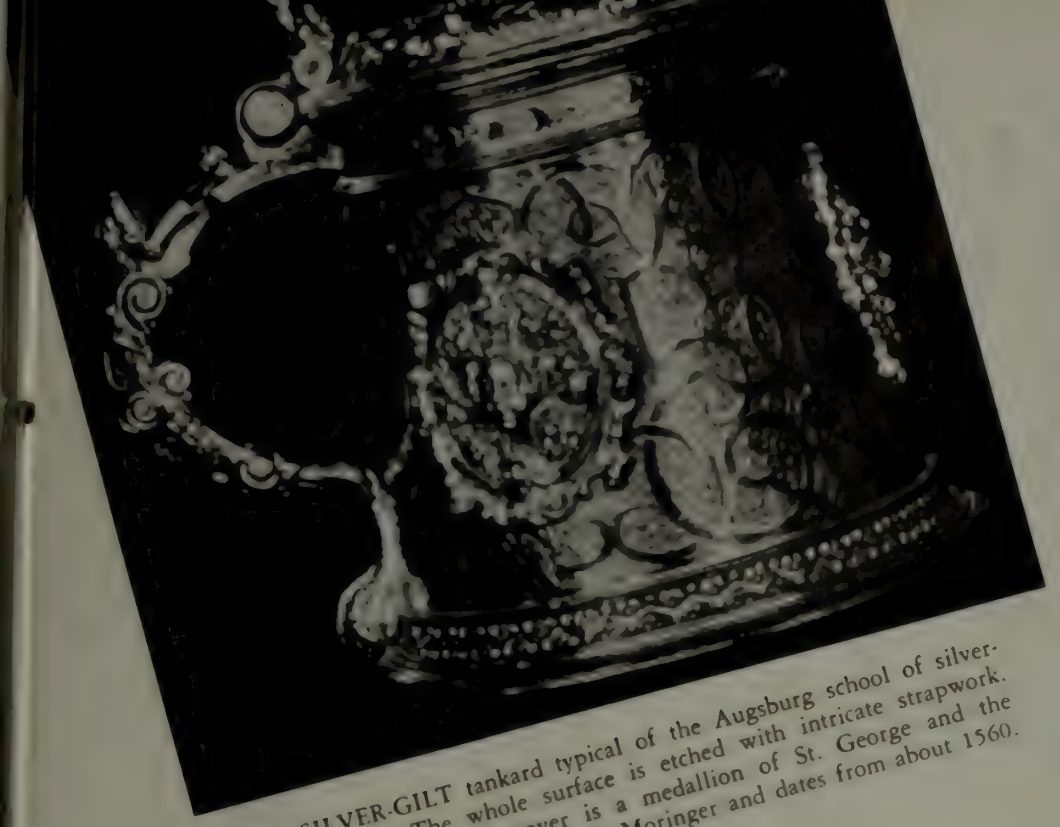
THE second cup is more attractive, and is the work of a Swiss silversmith. The proportion of this cup is very good, and the craftsmanship unusual. It is rather elaborately ornamented.

EN the great revival known as naissance reached Germany, it n ready following, and in no of art was it more evident than of the work of the metalist. It eem that the Teutonic craftsman nced great pleasure in his work. greater the difficulties to be e the more intense was his dend the keener his application. particularly noticeable in the the artisan in iron: but in the t of the silversmith he showed equally capable, employing with every known process upon his

Great schools of design arose in many places, of which those at Nürnberg and Augsburg were prëeminent. The names of Virgil Solis, Peter Flotner, Bernard Zahn, Georg Wechter, Hans Brosamer and others were familiar as master designers of fine vessels in gold and silver, and their books of ornament were the stock-in-trade of craftsmen over the whole of Western Europe. But while Nürnberg and Augsburg ranked as the foremost cities in the goldsmith's art, there were craftsmen of outstanding ability in many other cities: Cologne, Hamburg, Ulm, Freiburg, Mainz, Frankfort and elsewhere.

In the adjoining countries the art reached an equally high pinnacle, notably in the Low Countries, where in spite of the ravages of war the silversmith produced work which in delicacy and refinement of workmanship even surpassed the Teutonic craftsman. Many a vessel still in the possession of Dutch municipal bodies exhibits a perfection of technique impossible to surpass. Switzerland also, as we shall see, must not be left out of the reckoning.

One characteristic of German work of the sixteenth century is an excessive amount of decoration, which suggests that these vessels were family or personal treasures not in general use but reserved



A SILVER-GILT tankard typical of the Augsburg school of silversmiths. The whole surface is etched with intricate strapwork. In the center of the cover is a medallion of St. George and the Dragon. Bears the mark of V. Moringer and dates from about 1560.

for the pure pleasure of possession and contemplation. We notice the use of masks and groups of fruit, of strapwork and cherub heads, which occur with almost wearisome repetition, sometimes executed rather roughly but at other times with a wonderful finish. A welcome change is the fine engraving after the designs of the Nürnberg and Augsburg schools already mentioned; this is always attractive and does not interfere with the natural beauty of the metal. The forms of vessels showed at first a ready inventiveness which later tended to become rather stereotyped.

The owl cup is one of the quaint conceits dear to the South German silversmith. The body and wings are formed of a coconut, the remainder of silver. On the upper rim is engraved—*Als Ale Foegelen Sin Tenist So Is Min Flegen Ant Aler Bist,* which suggests that the owl's flight is best when all other birds are afraid. On the bird's neck is a silver-gilt collar engraved—*Verbum Domini Manet In Aeternum 1556.* The exact appropriateness or reference of these sayings is not easy to discover.

Much more attractive is the Swiss cup illustrated here. Its rim mount is unusually fine, and the bands which pass over the body of the cup show originality. The design of the cover follows a medal by Hans Jakob Stampfer of Zurich, who died in 1579. On the outside are the arms and names of thirteen Swiss cantons; on the inside appear those of the seven Swiss confederacies; in the center two angels support a cross inscribed *Si Deus Nobiscum Quis Contra Nos.* The height is eleven inches.

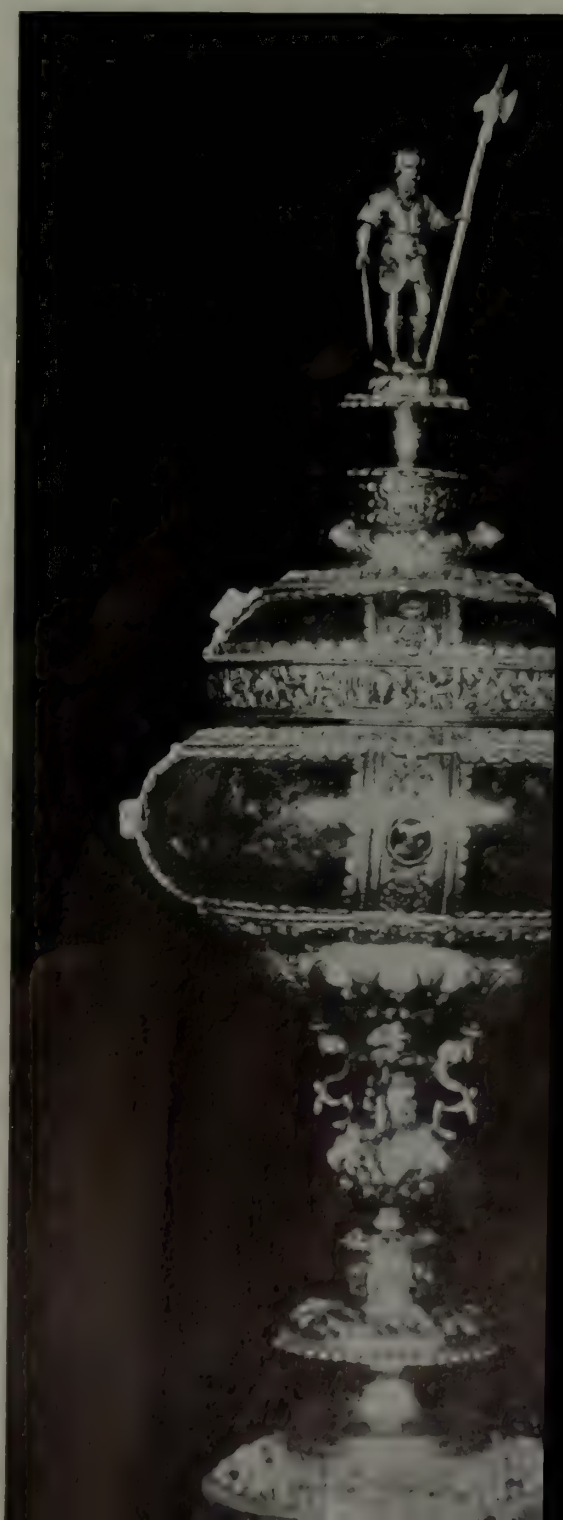
The medieval faith in the virtue of certain precious and semi-precious stones continued for a considerable time; and the fear of poison was largely relieved by the possession of a so-called anti-poison cup which rested on mounts enriched by such stones. In the late sixteenth-century cup from Frankfort which we picture here the mount shows the usual masks, strapwork and groups of fruit; the foot and stem are of the orthodox form though of unusual richness; and the finial of the cover, a warrior with halberd and shield, is common to the period. The rim bears the Latin inscription *Sanitate Promitto Fugat A Me Procul Oe Benenu Serpentin Heis,* followed by the expression of a similar thought in German: *Ich Alle Gift Vertreib.* The warrior's shield on the cover is inscribed: *Sieben Freie Meiger.*

Known to us chiefly from representations in old paintings are the *presentoirs* or holders used for handing a cup to a guest. Each is a rich piece of work in silver-gilt elaborately repoussé. Many were Dutch in origin and probably date from the late sixteenth century.

An interesting and somewhat rare type of cup is the *Monatsbecher* or month-cup. These were made in sets of twelve, one for each month, and fitted into another to make nests of three or six cups each. A cup marked *Aprilis,* is engraved with the zodiacal sign of Taurus and a woman milking a cow while another churns but *Ianvarius,* with the sign of Aquarius people at table while others warm th selves at a fire and stove; *Februarius* the sign of Pisces and men pruning training trees; *Maius,* with the sign Gemini, and people swimming and b ing, two others bathing in a tub.

A silver-gilt tankard has a kind decoration typical of the Augsb school of silversmiths; the whole sur is etched with intricate strapwork closing arabesques; at intervals are plied three cartouches cast and cha with a child's head and foliage. In center of the cover is a medallion of George and the Dragon within a bor of human masks and groups of fruit. handle is in the form of a boldly m eled female terminal figure with claw foot below; the thumb-piece

THIS is an imposing cup over eighteen inc in height made of serpentine with silver-g mountings. It is claimed there were propert in this type of cup which dispelled the fear poison so widespread at this date. The mou are enriched by certain jewels the presence which also is an antidote for poison.





oblet and cover shown above rep-
s a large class of objects of this
non in the sixteenth century. In
decoration it has been adapted
design of the ornamentalists of
A figure of a nude child holding
surmounts the cover.

nt Bacchus seated on a
d holding grapes. The
, which is five inches in
bears the mark of V.
er of Augsburg, and dates
out 1560. It was at South
gton in 1862.
nding cup, which unfor-
has lost its cover since
bition at South Kensing-
1862, is of the orthodox
ith vase-shaped stem and
cal bowl. The foot is
with sea monsters, the
gadrooned; the calyx of
l is decorated in relief
asses of fruit alternating
tyr heads; the bowl is set with
of bone which in all probability
some more precious substance.

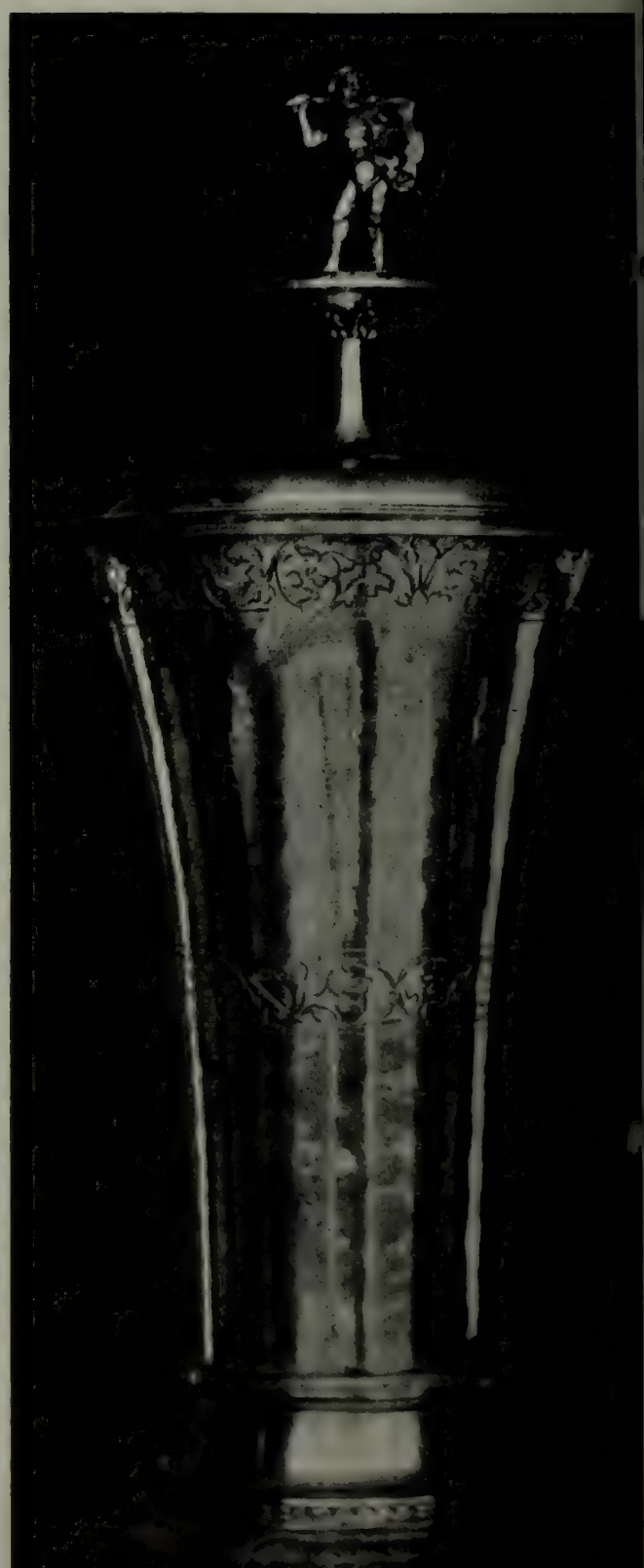
The expanding lip is delicately engraved with a band of strapwork and foliage. The height of the cup without the cover is eleven and three-quarter inches.

Our last reference is to a beaker and cover, whose lid, surmounted by a nude male figure brandishing a club and holding a shield enameled with the figure of a bear, stands on a disk inscribed *Werli Von Berenfels 1541*. This interesting object, which is twelve and seven-eighths inches high, bears the Basle mark and the maker's mark of Johann Rudolf Faesch-Glaser (1510-1564). Dr. R. F. Burckhardt of Basle says that it is the only known example of this maker as yet discovered. A work of such appealing beauty is eloquent witness to the superb skill of this goldsmith, of whom Switzerland may justly be proud.



AN interesting double cup, each half standing on a chased foot and gadrooned pear-shaped stem. Festoons of drapery hang from the ornamental heads. It bears the mark of Martin Rehlein of Nürnberg who died in 1613.

THE beaker and cover shown below is graceful in outline, its proportions enhanced by restrained ornamentation. Bands around the foot, center and lip are engraved with flowing foliage in Holbeinesque style. Inside the lid are inscribed the two shields of arms of the families of Von Hausen and Von Saltzendorff.





"AT the Bar."

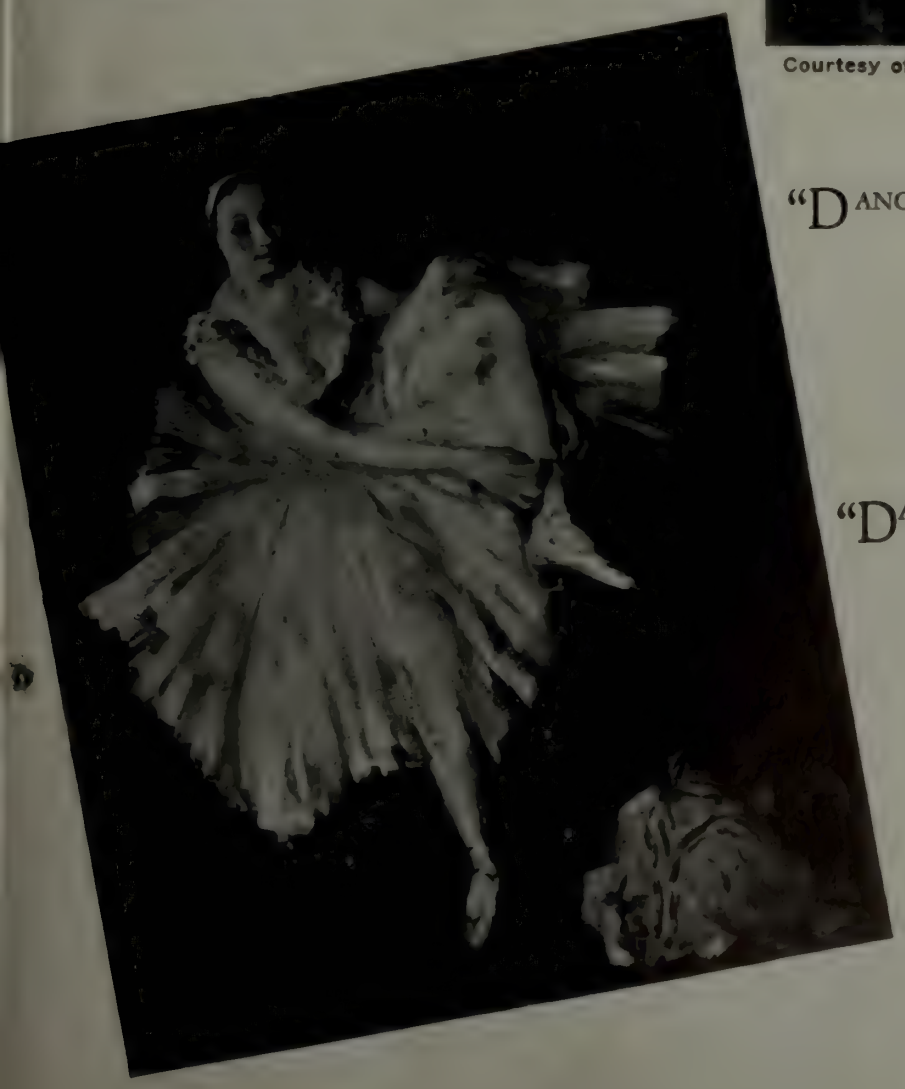
THE AMERICAN BALLET AS PAINTED BY LINTOTT

IT is important to note that although Edward Bernard Lintott had the same purpose that possessed Degas in his paintings of ballet girls—namely to represent the dancers of their own time in all details of costume, gesture and pose—yet in no way do these pictures imitate the work of this famous French artist. Degas' ballet girls are profoundly French. Lintott's dancers are of today, convincingly American.



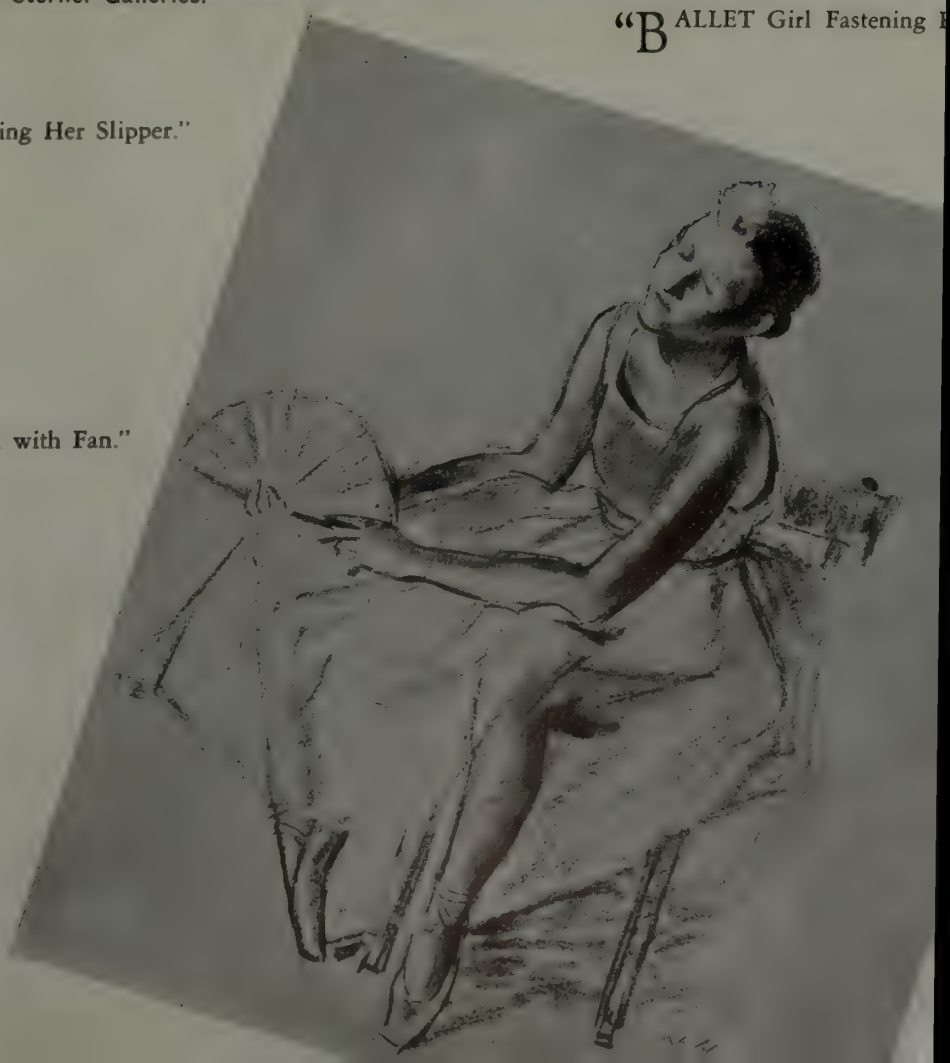
Courtesy of Marie Sterner Galleries.

"BALLET Girl Fastening



"DANCER Tying Her Slipper."

"DANCER with Fan."



EXICAN TOWN HOUSE

VES OVER THE BORDER

By MARTHA B. DARBYSHIRE

Photographs by Maynard L. Parker

THIS picture looks like Mexico City, but it is really Mexican architecture as introduced into the Southwest in the new home of Mr. and Mrs. R. H. Channing. Above—The south wall and stairway leading up to the sun deck.

THE Zaguán or vestibule in the Mexican house. Mr. Channing has used Padre tile throughout and Mexican cedar ceiling beams. Right—The drawing room, with a Mexican hole-in-the-wall fireplace and an antique Chinese red lacquer chest resting on a stand "because of the dampness in the old Mexican houses." Fine Spanish and Italian antiques furnish this room.





EDITOR'S NOTE:

The Channings did not, of course, actually lift a Mexican house out of its original environment and move it merrily up to the vicinity of Tucson. But the type of architecture, the furniture and the Spanish atmosphere were all faithfully reproduced in this Southwest home—in the stairway, in the flat roof and down to the Padre tiles on the floors. Everywhere the colors are purely and richly Mexican. Although the furniture is largely Spanish and Italian, this is true of the fittings of all the finer houses in Mexico. In fact, the Channing furniture was brought from Mexico City intact.

BY the time the Southwest had put half of the population in Santa Fe houses, the other half rebelled. Those who, in their young days, attended a school where everyone was dressed alike will understand the revolt. Uniformity, no matter how good it is, palls. The Santa Fe houses had their good points, one especially; they were cool in the hot Arizona and New Mexico summers. But so is the Indian kiva, dim and cool.

The round adobe kiva is called the "well of antiquity." Nevertheless, the kiva must have been in the back of that architect's mind who first created the Santa Fe house. They both are flat-roofed adobes with protruding rafter poles. There is a difference between them, of course. The Santa Fe house is not round and it has windows. Also it has doors, while the kiva's entrance is

DINING-ROOM end of the outdoor living The door in the far end is painted robin' blue. Overhead are rustic Mexican cedar beams there is a Brazilian cedar door leading out t Zaguán. The old ship's table has wire cages u neath, and the stools are of bamboo.

BELOW: The façade of the Channing hou made decorative with old Mexican iron g over windows and doors.



in the flat roof. And the kiva
evel is below the ground with an
picuous hole in it, called the
which according to best tradition
entrance to the underworld. The
Fe house naturally does not carry
this far. Its floors are strictly
level.

ite the modifications, however,
nta Fe houses and the adobe kiva
family resemblance. Put six
ted adobe kivas side by side and
ight be, as far as outstanding de-
ions go, six warts on the face of
sert. Put six Santa Fe houses in
and they look as much alike as
dozen Jap gardeners. At least,
the way a lot of native Southwest-
felt, and something had to be
Taken individually, any number
Santa Fe houses are charming
ou are inside. Too, the type of
cture is unusual enough to attract
t. It was merely the factory-dis-
xterior uniformity, when the fad
the whole Southwest, which
l people to demand a change.

The contention was that there certainly should be other types of architecture which architects might suggest that would be as right for the Southwest as the Santa Fe house. Evidently, the architects were just waiting for the break. Overnight they commenced building modern, corner-windowed houses and people liked them. But there had to be other types of houses also. Too many of the streamline design would be the same old story. What people wanted was a variation of architecture, suitable to the climate.

Why no one had thought of the Mexican one- and two-story houses is a mystery. In a study of the architecture of former times, Mexico, it is revealed, was as great a patron of the art as any other foreign country. Perhaps the violence and dissension of almost continuous revolution which has been going on in Mexico since the early nineteenth century had erased from mind what they accomplished during the preceding three centuries of comparative tranquillity.

Mexico, it *(Continued on page 38)*

A BEDROOM in the Channing home is furnished with an ivory and gold Italian bureau, antique green and gold Spanish beds, a Louis XV commode at one side of the beds, and an Italian *prie dieu* at the other. Brittany lace covers the beds.

FRONT entrance to the Channing home, with Brazilian walnut doors, antique hardware and lamp from Mexico. At right are grand little Joshua trees.





THIS gate from an old Georgian garden was originally called a "peep" and was placed in the wall between two gardens so that it was possible to have a vista from one into the other through a very open wrought-iron design. These "peeps" today are frequently made into garden gates. If by any chance you do not have a wrought-iron gateway, the sign at the upper center, a wrought-iron silhouette, will lead you to the garden and will also carry the garden's name. If there is no one in the garden when you arrive, you will find a bell with a wrought-iron bracket which will bring your host swiftly to meet you. The bracket here, as well as the bell, is old Spanish.



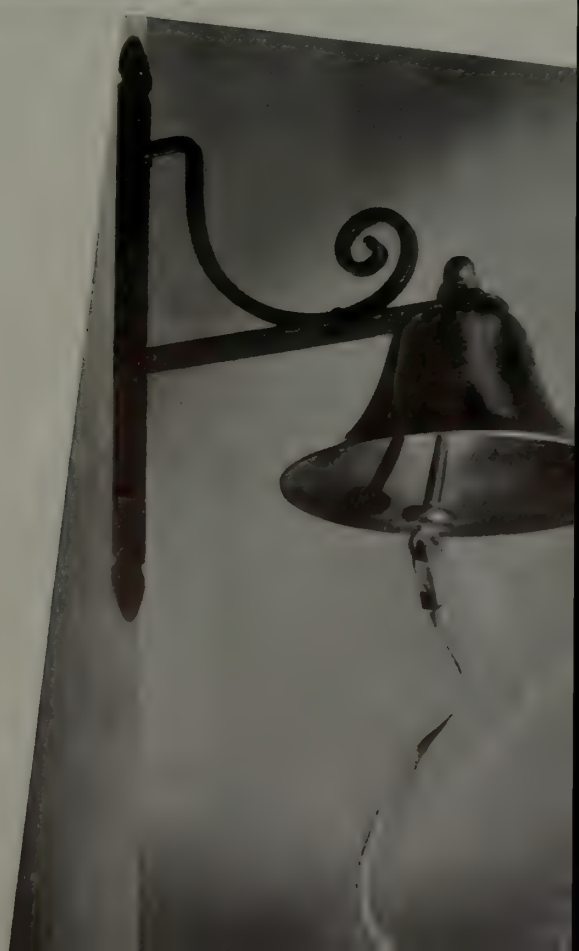




From Collection of Todhur



OVER the garden fence, or at either side of the gate, a standard may be placed bearing space for the name of the house, the number of the street, etc. The photograph at upper right will give you an example of this. And of course, you must have a weather vane. The silhouette in wrought iron at the right center has birds on branches that whirl around in the wind. A much simpler and more modern bell to announce your entrance to the garden is seen below right. It has a bracket of wrought iron, and the bell is of brass.



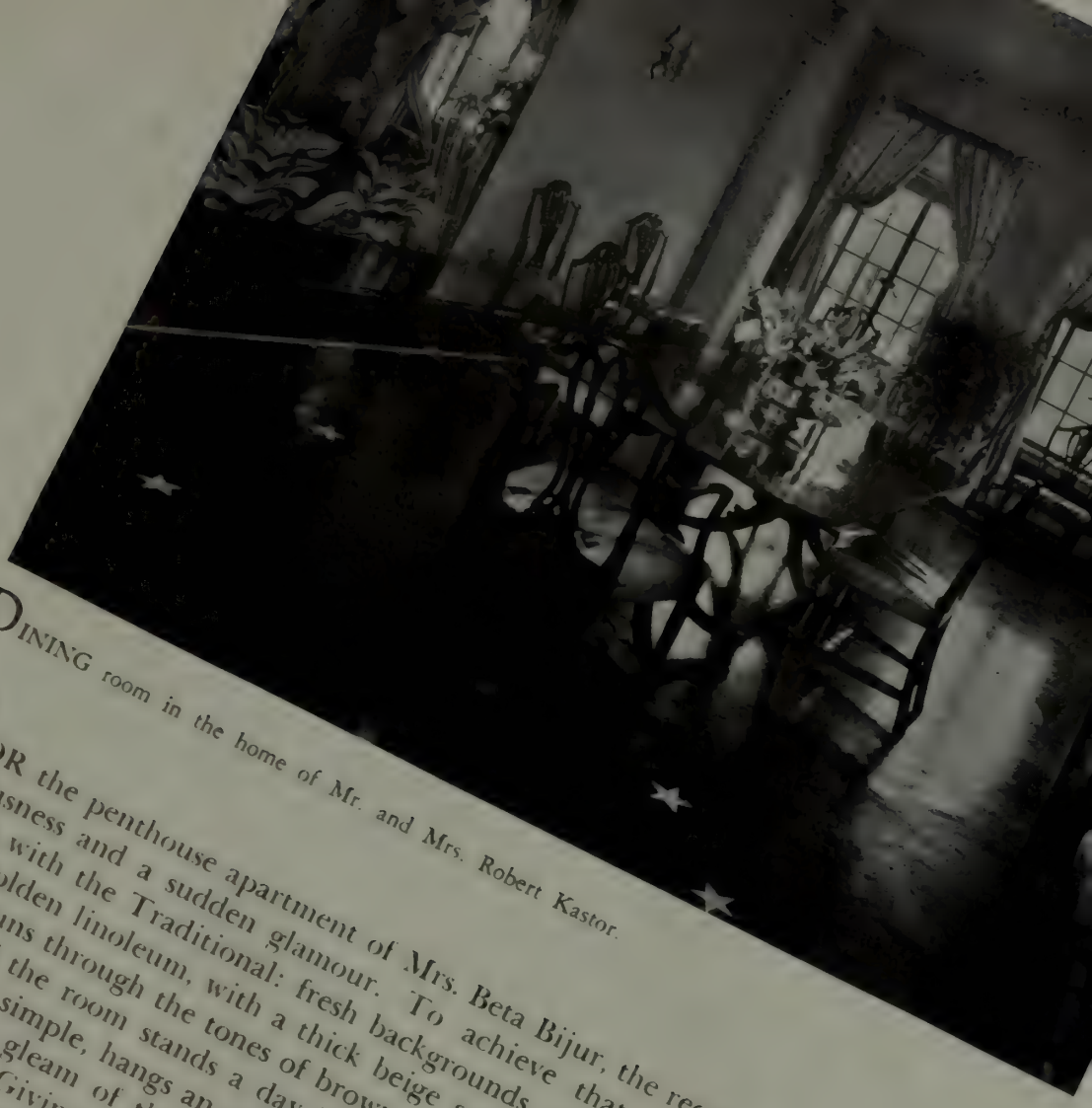
DISTINGUISHED *of the*

MORNING room in penthouse apartment of Mrs. Beta Bijur.

Photos by Emilie Danielson.



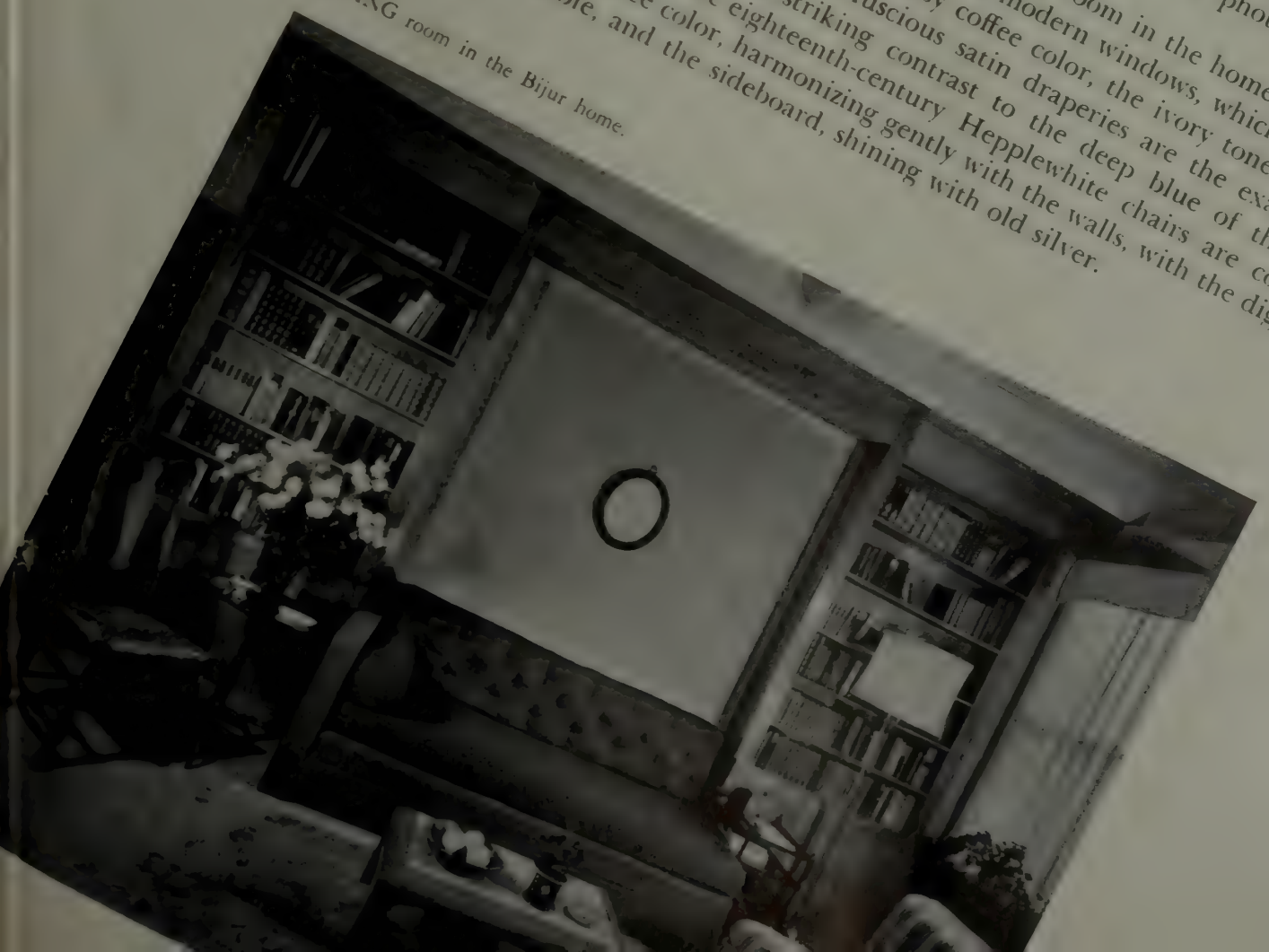
ROOMS Month



DINING room in the home of Mr. and Mrs. Robert Kastor.

FOR the penthouse apartment of Mrs. Beta Bijur, the requirements were youth, spaciousness and a sudden glamour. To achieve that effect, we combined the Modern with the Traditional: fresh backgrounds, old furniture. The living-room floor is golden linoleum, with a thick beige scatter run, the walls soft gray. The coloring runs through the tones of brown and green, shading into chartreuse. At one side of the room stands a day bed, covered in rough brown fabric. Above it, dramatically simple, hangs an eighteenth-century marble plaque, rimmed in ma-hogany. The gleam of the whole living room lies in the glass mantel and the win-dow cornices. Giving sweep, the illusion of space and a sense of graciousness is the mirrored overmantel. To link the living room with the morning room, there is the yellow linoleum with matching walls of buttercup yellow. The two overstuffed chairs, which can be pushed together to make a chaise longue, are of prune-colored satin. On the graceful Sheraton chairs are cushions striped with American beauty. The mirror is ringed effectively with ivy. Both rooms, incidentally, open onto a wide terrace, which Mrs. Bijur, whose profession is photography, uses sometimes as a background.

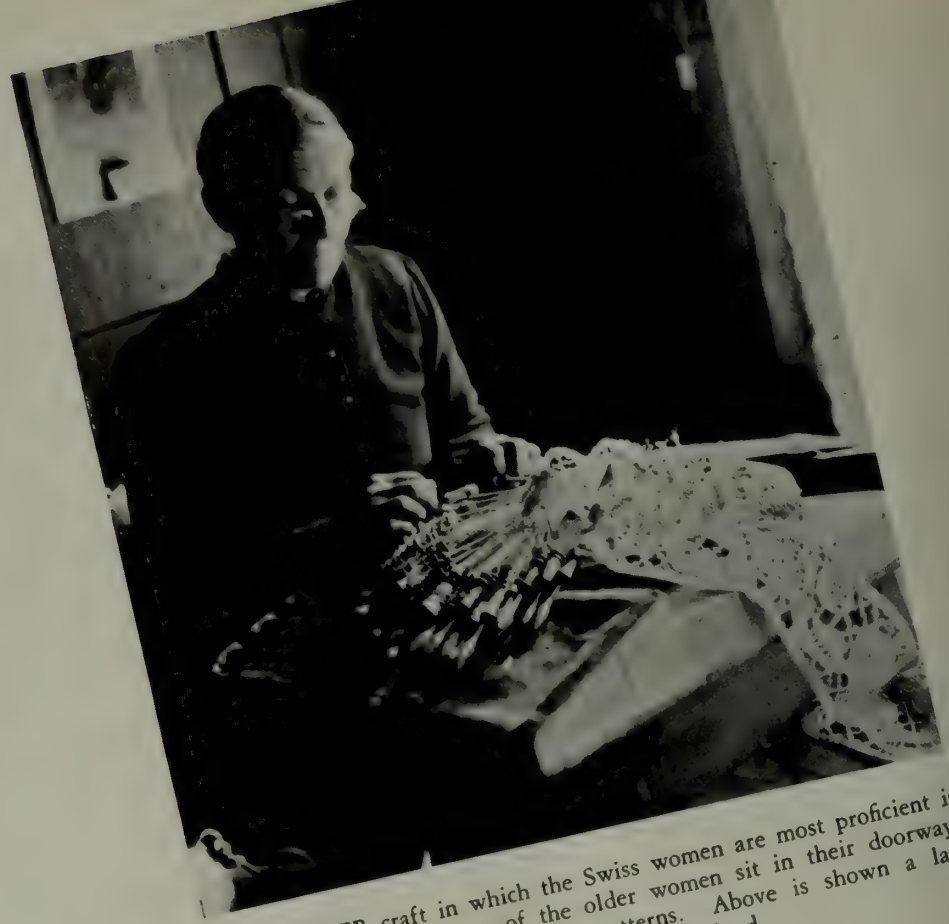
The keynote, charming and soft, of this dining room in the home of Mr. and Mrs. Robert Kastor lies in the color note of the modern windows, which holds the room together. Here are gathered the rosy coffee color, the ivory tones and the sudden dashes of sapphire blue. The luscious satin draperies are the exact color of the walls, warm café-au-lait, in striking contrast to the deep blue of the floor studded with white stars. The eighteenth-century Hepplewhite chairs are covered in a slightly deeper coffee color, harmonizing gently with the walls, with the dignity of the Sheraton table, and the sideboard, shining with old silver.



LIVING room in the Bijur home.



ROIDERY has become an important branch of Swiss home dustry. In the cantons of St. Gall and Appenzell, thousands omen make their living through this industry. During the mer months, women and girls do their embroidery in their lens or out on the balconies of their small chalets. *Photo: C. ildknecht.*



ANOTHER craft in which the Swiss women are most proficient is lace making. Many of the older women sit in their doorways doing cushion lace in very fine patterns. Above is shown a lace maker of Lauterbrunnen in the Bernese Oberland.

OME INDUSTRIES OF THE SWISS PEASANTS

By MARIANNE HAUSER

A GROUP of young girls making the wooden zoccoli in which the natives of Lugano and environs in southern Switzerland walk so gracefully. These wooden shoes are an exclusive home product. They are often finished with richly embroidered straps which enable the young girls to express a certain individual note in their work.





A WANDERING pot mender of the canton of Ticino in southern Switzerland. The pot mender travels from hamlet to hamlet and is always sure of a warm welcome and plenty of work, for he helps the kitchen maidens keep their utensils in order. *Photo: A. Borelli.*

A YOUNG Swiss was asked by an Englishman to name the imports of Switzerland. "Our imports?" the boy said looking with a broad smile at the well-dressed gentleman. "Well . . . foreigners with money."

"And your exports?" the Englishman inquired, not without a certain uneasiness in his voice.

"Why, foreigners without money!" the boy replied readily.

This answer, as shrewd as unscientific, reveals one of the most important factors of Swiss economy: "the foreigner"; the visitor for whom the smoothly running, well-organized hotels are built amidst a panorama of towering mountains. He is the fabulous traveler who, equipped with so many pigskin suitcases, arrives at the stations of Geneva, or Berne, or Zurich, or Basle. You see him strolling along the bright promenades of Lucerne, or sitting in the lobby of some St. Moritz hotel reading his papers. He is the person for whom the innumerable little souvenirs are temptingly displayed behind glittering show windows, souvenirs from which thousands of Swiss families make their living; precious watches, amusing wood carvings, neatly em-



SOME of the women fruit vendors in the Lugano square are very lovely as well as hard w They carry to market huge baskets of the native fruits and the flowers in season. *C. H. Pilet.*



THE marionette theaters are a favorate pastime of the old and young, and the children delight in wood-carved figures which tell their favorite story. *Photo: Hofmann.*

th a Parrot"
ve is a speci-
stic hand em-
out at Appen-
and. One of
ofitable of the
ries is the hand-
favorite toys and
locks, done mostly
wood and painted
colors. A watch-
f Geneva is an ex-
of Swiss patience and
ce in this most intricate
ndicrafts. Some of these
watches are enameled
set with jewels, and the
vements are ranked with
e finest in the world. The
atchmaker's table is espe-
ially planned for his work
with space upon which all his
tools are laid out. *Photo: Max Kettel, Geneva.*

THE craft of wood carving is not limited to the making of toys and house fittings. Some of the most famous of the wood carvers give all their time to the ornamenting of tables and chairs. Below is shown some handsome old carved furniture which adorns the living room of a Reichenbach family at Gstaad. *Photo: Hartmann.*



broidered napkins, tablecloths and blouses.

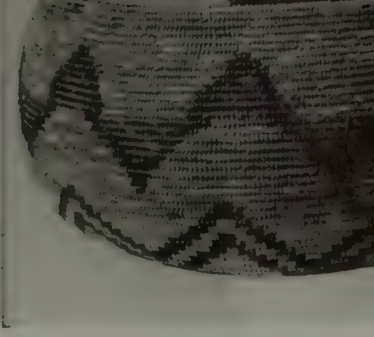
The prince-like foreigner, equipped with newly bought hickory skis in winter and dozens of white suits in summer, has become a dream-like figure, somehow. He still exists, it is true, he still is to be seen entering the expensive stores and buying gifts and souvenirs. But he has become rare, and his tips less fantastic. He, in a way, belongs to the pre-War period.

Not only the Swiss hotel business, but Swiss handicrafts have suffered considerably since the war. It is hard for the traveler to imagine how much the mountaineers depend on the income they get through home work; hard to realize how poverty-stricken vast areas of Switzerland are; how enormously difficult it is for the peasant to keep himself by tilling the soil. In ironic contrast to the exuberant beauty of his country the soil withstands his efforts doggedly, and only hard toil can break its resistance. Aside from cultivating his tiny patches of land, the mountaineer has to look for some extra work. Women and children have to help support the family. The spare time of the men has to be made useful.

There is in this case nothing as suitable as home work. In spite of the fast progressing industrialization, home work still holds an important place in Switzerland. Let us, for instance, take watchmaking. In the western section of the country, in the French-speaking part, are the huge, world-famed factories which produce clocks and *(Continued on page 39)*



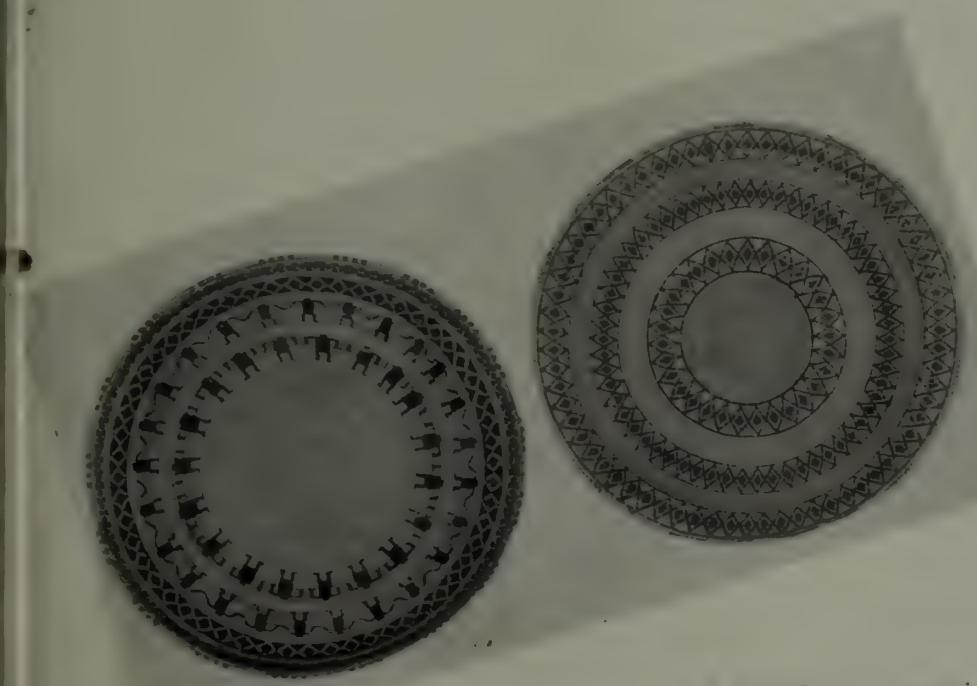
os—American Museum of Natural History.





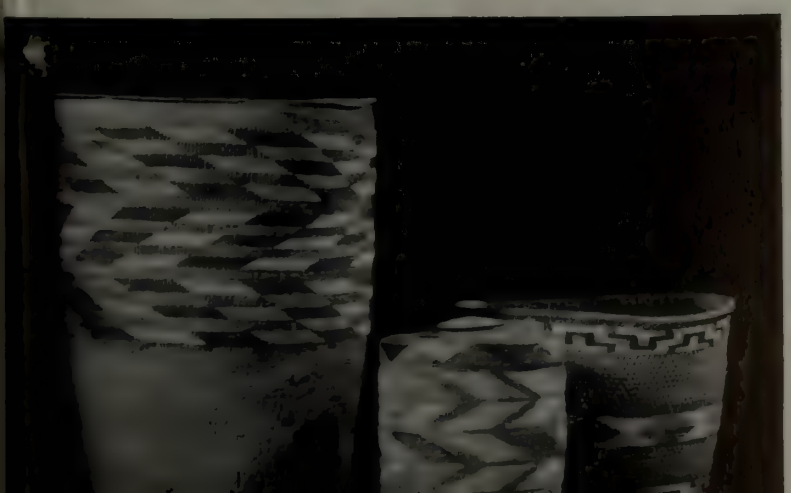
INDIAN WEAVING AT THE GOLDEN GATE FAIR

A PICTURESQUE exhibition at the Golden Gate Fair is a room devoted to Indian basket weaving. The materials used are wood and cane splices, rushes, maguey fibre and grass. Until recent days, basketry was found almost everywhere in the Southwest except the plains, where rawhide boxes formed a substitute. Basketry reached its highest development in California, where the Pomo baskets set a standard for closeness of weaving, intricacy of design, and beauty of form.





A POMO woman weaving a twine basket at the Golden Gate Fair. Center—Museum pieces of fine old Indian weaving. Lower left—Tlingit baskets from British Columbia, woven of split spruce roots and artificially colored grass. Above right—A modern coiled basket made in California. Center—Closely woven baskets from Mission and Ventura. Lower right—Indian woman weaving modern baskets at the Golden Gate Exposition.



METAL WORK FROM THE FORGES OF OLD NEW ENGLAND

By DOROTHY CHILDS HOGNER

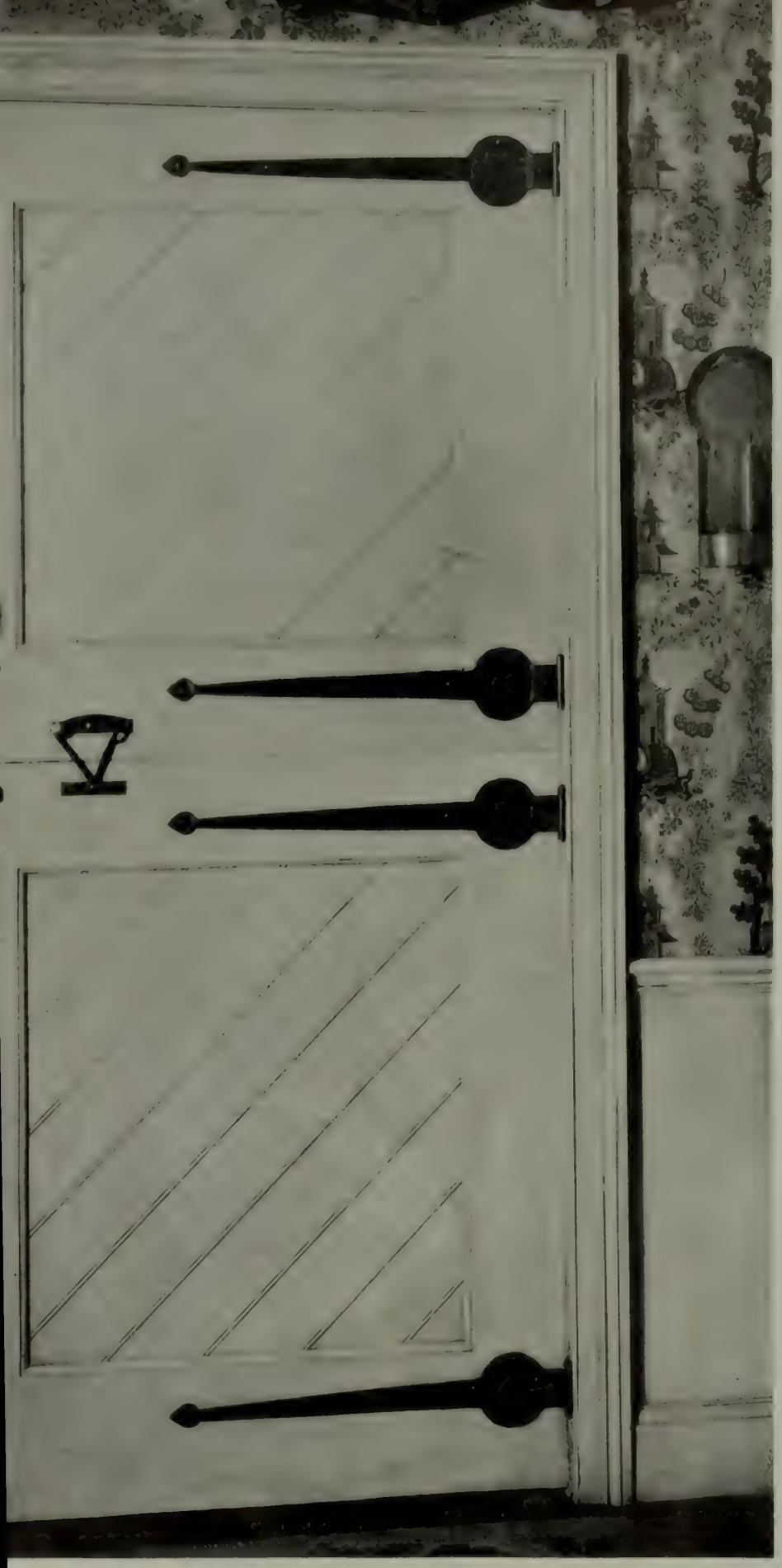
Drawing by Nils Hogner

IN the earliest days of the Colonial period i New England, the days of pine and oak simplicit many hinges and door locks were of necessity mad of wood and leather. However, forges soon spran up in a surprising number in the colonies, and iro and brass work, along with other native crafts, bega to take a sturdy and, at the same time, artistic plac in the annals of early American industry.

Since the original inhabitants of the America continents had no knowledge of smelting, the pionee smithies found a virgin field in the New Worl However, with the importing of both iron and bras products from the old countries, and what is eve more important, with the immediate European back ground of the new settlers, the designs were simila to these from Old World forges. Quite naturall the German influence prevailed among the Germa colonists, while the English influenced New England But although there may not be many startling inno vations in the matter of lock and latch designs in th early days, the craft work is excellent.

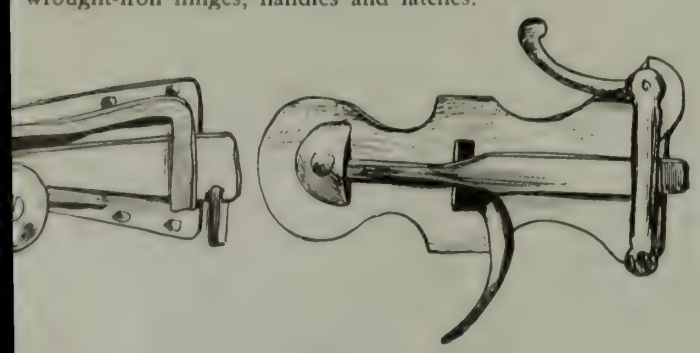
Along the seacoast there is a curious foreign influ ence shown, for example, in the symbol of the remot Turkish crescent creeping into American door han dles, a design brought in by the old clipper-ship se captains.

Further inland, however, the designs were ofte severely austere, showing the native, hardy, clear-cu independence of the pioneer not too directly influ enced by foreign trade.

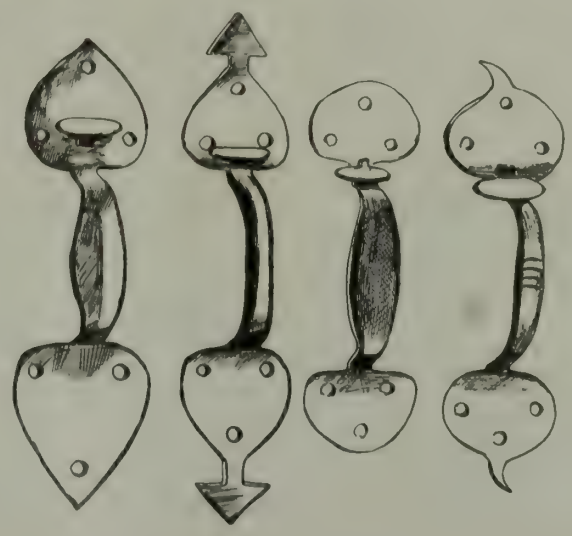


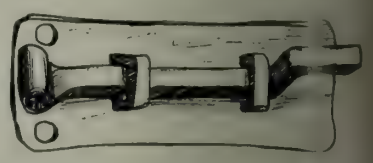
Courtesy Todhunter

loor much seen in early American homes, completely out- wrought-iron hinges, handles and latches.



THE wrought-iron hinge above is from the Beecher House, 1775; the two on the left are in the Oliver Wolcott house, 1753, the upper one with brass knob on a more formal door, the lower on the door leading to the attic. Center: Handles of wrought iron from the Oliver Wolcott house, Marsh Farm house, 1800, Tapping Reeve house, 1773.

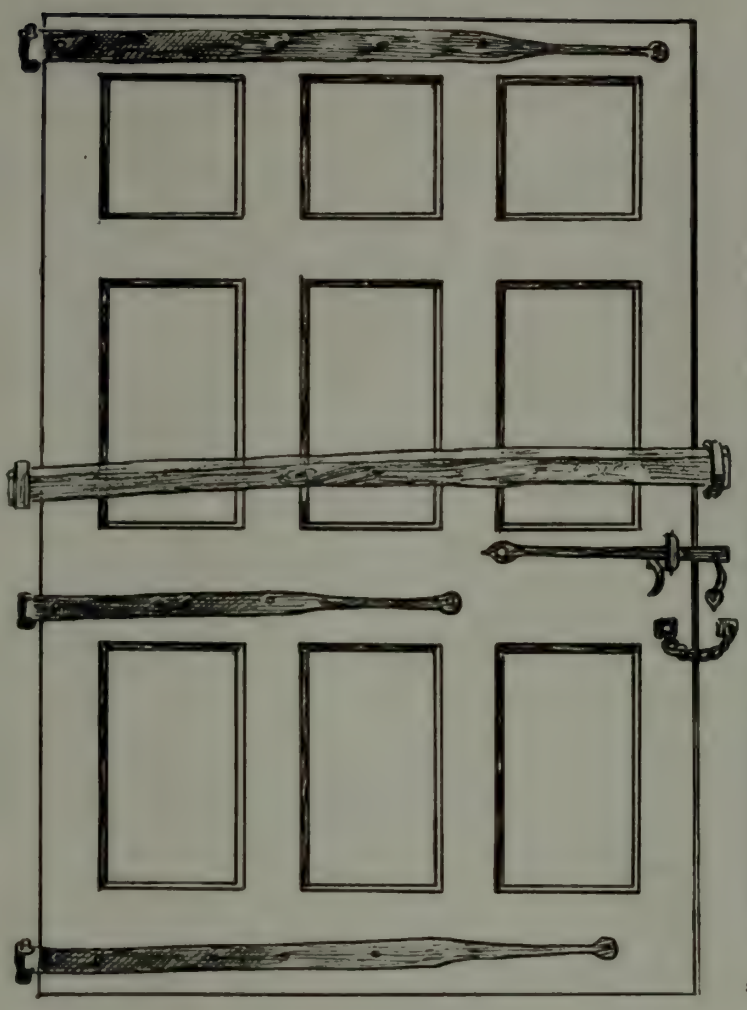


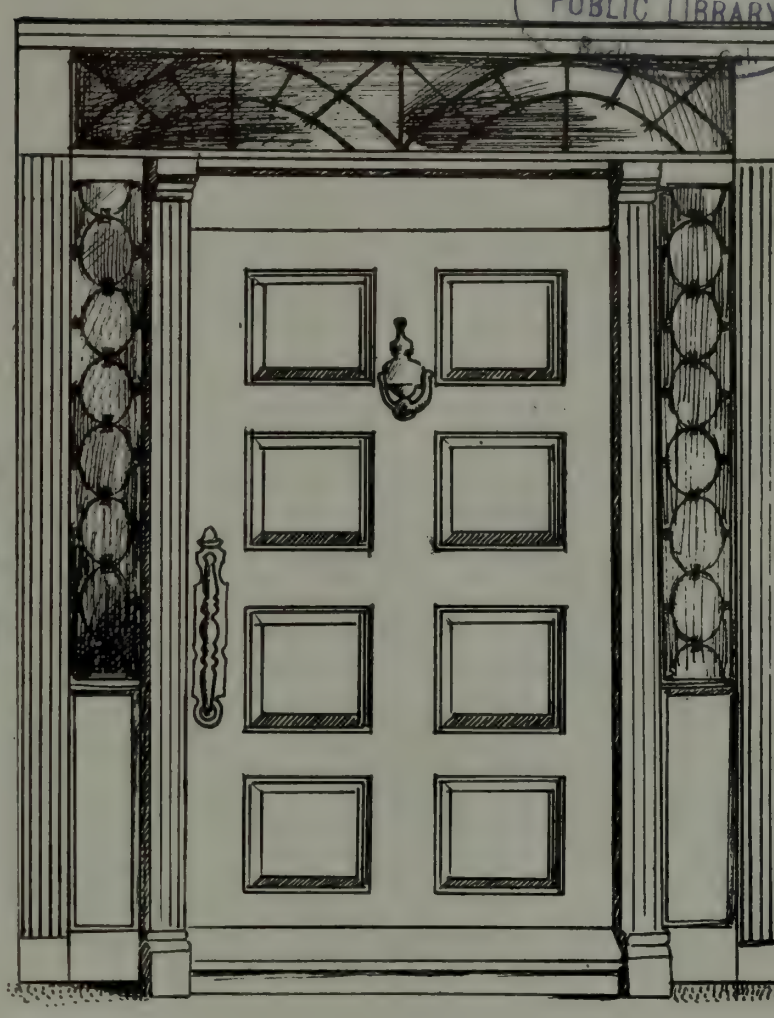


Right: Bolt from the Oliver Wolcott house. Iron bellpull from the Julius Deming house, 1790.



BURLINGAME
PUBLIC LIBRARY





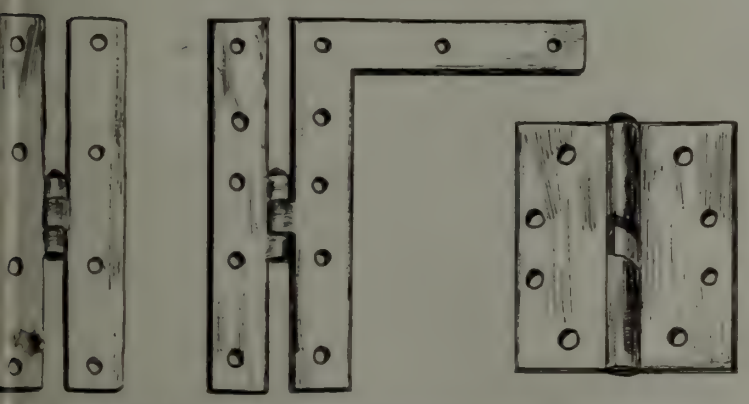
THE first door is from the Tapping Reeve house (courtesy Litchfield Historical Society), and elaborately fitted out with iron hinges, etc. At the right is a richly developed door from the Hubbard house, 1830. The metal fittings here are of brass. The lintel and side openings of glass are set in wooden pilasters.

To mention a few common hinge types, there are the sturdy, but cleanly beautiful iron strap - hinges in great variety, L hinges, and the abundant H and HL forms which we like to think of as being thus shaped to mean "Holy," and "Holy Lord," sure charms against witches. A more logical reason for the great number of H and HL forms is probably the fact they were the simplest and most practical. Many of this type were imported from England and the continent. They were cheap, and in standard sizes. The knob type hinge, such as the one taken from Newington, Connecticut, now in the American wing of the Metropolitan Museum, is said to be a transition type between the latch and lock.

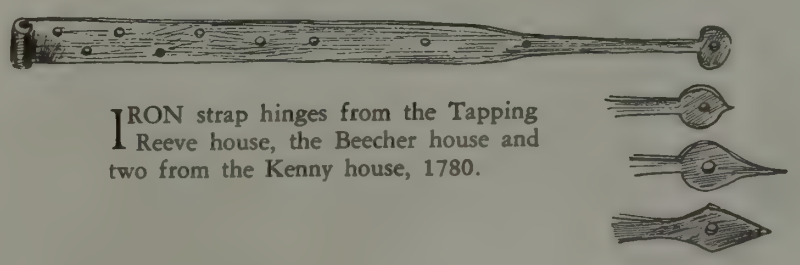
It is a difficult matter to determine the particular locality in which the native-forged hinges and locks were fashioned. Although there are certain broad geographic differences shown in the designs, smiths did not sign their work. The hardware is unfortunately often not contemporary with the date of the house. Many old houses have been stripped entirely of the early hand-wrought iron and brass work, which was replaced by machine-age gadgets. In other houses there is a great range in hardware, the locks and hinges belonging to many different periods.

Yet today there is still a surprising variety of beautifully designed old hardware in towns which have been left high and dry above the industrial clamor of the machine age, but which in the Colonial days, and in the period immediately succeeding, were in the swim, as it were, of the handicraft industries. Such is the case of Litchfield in the Connecticut hills. Today one of the most beautiful residential towns of the state, it was once an important commercial center on a main stagecoach route to other important coastal and inland towns. Settled in 1720, it was soon a thriving industrial hub. By the year 1810, according to the Gazetteer of the States of Connecticut and Rhode Island, "The most important manufacture is that of iron, of which there are four forges, one slitting mill, and one nail factory." The iron ore was brought from Kent and Salisbury on horseback, fashioned into bar iron and sent to other towns.

There was likewise a worker in more precious metals, a silver- and goldsmith who advertised that he could also make anything desired in brass. Thus it seems quite likely that some of the fine examples of door latches and knobs and hinges still in use on some of the old houses were wrought locally. However that may be, the old hardware is a fitting tribute to whatever smithy fashioned it.



THE H and HL hinge from the Oliver Wolcott house are typical of their period. The hinge on the right from the Julius Deming house, however, is a special type which permitted a door fitting into a beveled frame to drop down into position, thereby keeping out the wind.



IRON strap hinges from the Tapping Reeve house, the Beecher house and two from the Kenny house, 1780.



—Ben Pinchot



Photo by Pach Bros.

RAYMOND MASSEY as the young Abe Lincoln in Robert Sherwood's play which has already become one of the season's outstanding successes.

ROBERT E. SHERWOOD who wrote "Abe Lincoln in Illinois." Possibly no representation of Lincoln on the stage has ever been made that so completely represents the simplicity, dignity and greatness of this outstanding American. "Abe Lincoln in Illinois" is today selling out weeks in advance; it seems to have awakened the whole nation to the genius of this Middle-Western country boy.

KIRSTEN FLAGSTAD has renewed her contract with the Metropolitan and will sing the Wagner operas for the season of '39 and '40. Flagstad's performance in "Tristan and Isolde" has been the star performance at the Metropolitan this season. She sang the opera ten times to sold-out houses.

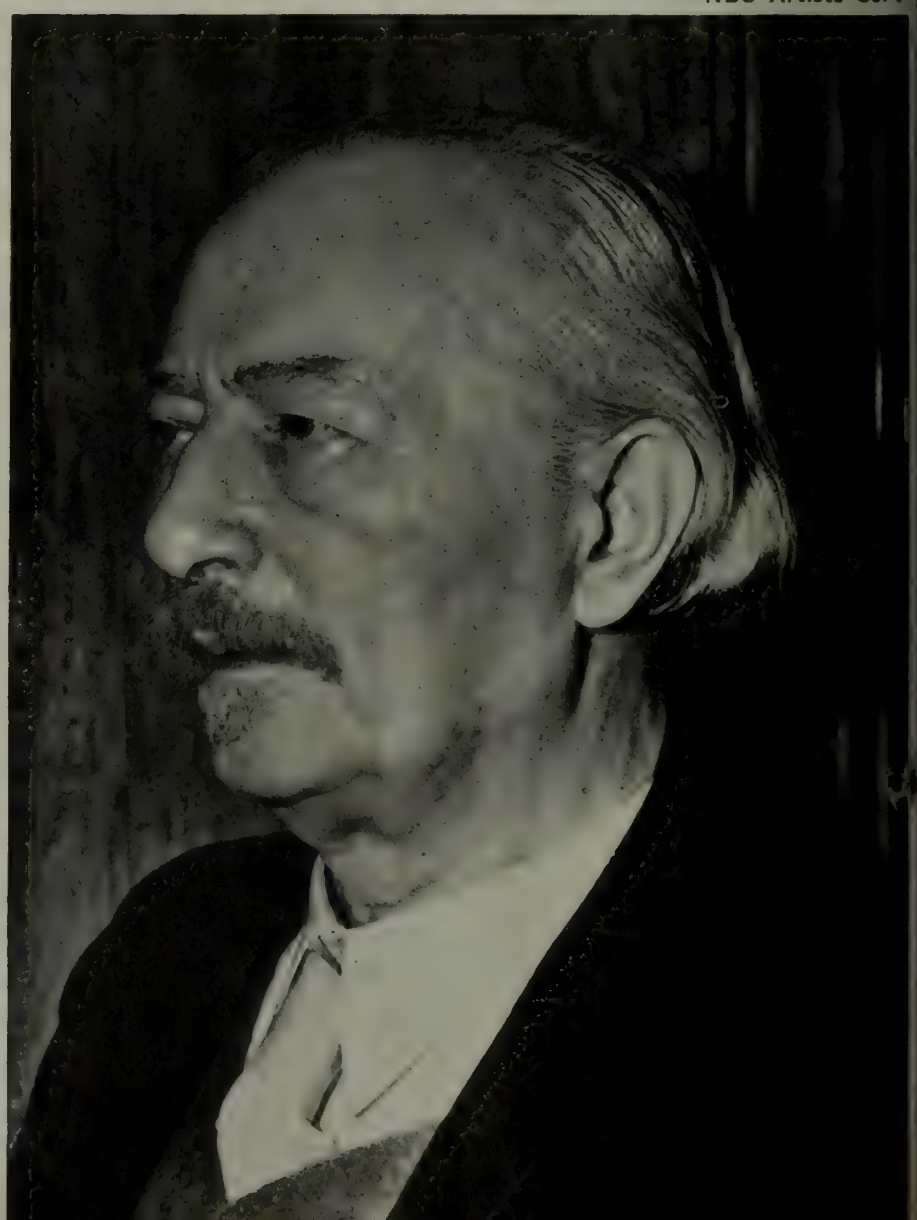
PADEREWSKI has returned to America to play for us once more. His big New York concert will be May twenty-fifth at Madison Square Garden. The program includes a Chopin group and the divine Seventh Symphony of Beethoven.

SPOTLIGHT

NBC Artists Service



NBC Artists Serv





ONE of a pair of the finest Chinese cabinets in this country is shown in this illustration. It is red lacquer with gold design, and ornate brass handles. It is interesting to note that the border design is an adapted swastika in gold. From Cauman.



ONE of a pair of eighteenth-century lacquer chests from Shansi Provi —a bride's cabinet built to contain silks and clothes. The ground is black lacquer. The decoration of landscapes and figures is in colored lacqu At the right of the cabinet is a pair of black lacquer chairs with decoration color. From Nellie Hussey.

LACQUER CABINETS WITH ORIENTAL INFLUENCE

By R. W. Symonds

INDIAN and Japan cabinets were looked upon as things of special wonder and delight when they were introduced into England in the reign of Charles II. Both Pepys and Evelyn, beholding them for the first time, thought them worthy of special mention in their diaries.

At first these cabinets were imported from the East to furnish royal palaces and houses of the wealthy nobility. Pepys records the fact that the Duke of York had two Japan cabinets, and Evelyn that "the Queen brought over with her from Portugal such Indian cabinets as had never before been seen here." No wonder therefore that these first importations of Oriental lacquer work created a vogue which recurred in cycles throughout the eighteenth century and in Victorian times when lacquer furniture became once more fashionable.

In order to indulge the taste for this new furniture in the reign of Charles II, Oriental lacquer work was copied by the English craftsman. But this English work, which was called "japanning" was not made from the resin of trees, as in the case of the Oriental work, but of paint and varnish. In addition, a very large quantity of Oriental lacquer, made specially for the European market, w being gradually imported. One of t favorite pieces chosen for decorati both with the real lac of the East and t European varnish imitation, was the c inet with folding doors, the interior which contained a number of sn drawers.

In China and Japan such cabi stood on the ground, but when they w imported into England they w mounted on elaborately carved silvered stands, thus rendering them v sumptuous and decorative pieces of niture. This was especially noticea



N English cabinet of the time of William and Mary, illustrating the common practice of variegating red and black the background to simulate the appearance of tortoise shell. mounted on an elaborately carved wood and silvered stand.



THE delicate cresting of this black-ground lacquer cabinet is remarkably well preserved. The same design is used as in the apron of the stand. From the time of William and Mary.



A JAPANESE lacquered cabinet rather incongruously mounted on an English stand carved with cherubs. From the time of Charles II.

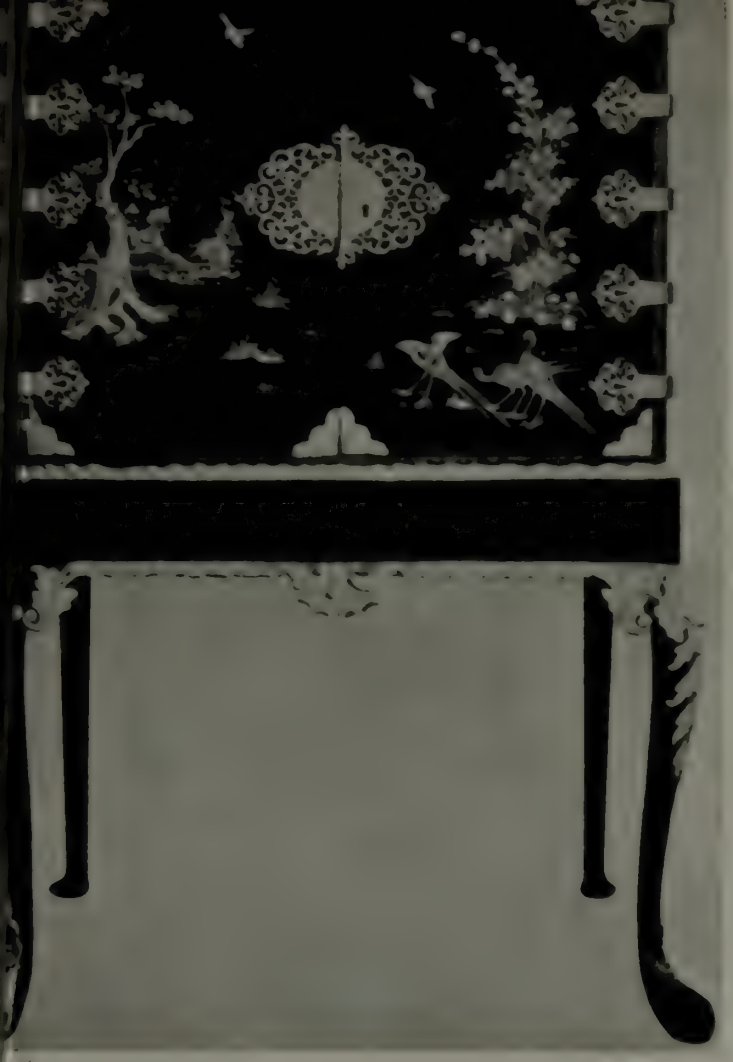
the cabinet was fitted with a carved silvered cresting. Whether all such nets carried elaborate crestings is ult to say, as but few examples have ved with their original cresting in- It is more than probable that the ng was considered necessary since ve a finish and termination to the n which seemed to fully justify the ional cost. The scarcity of the d cabinet is probably due to the e construction of the cresting, is easily damaged, rendering it less le than either the cabinet or stand. design of the cresting followed f the apron piece of the stand.

ides Oriental cabinets with their lustrous lacquer surface, and the and varnished japan of English manship, there was also the cabinet ised Oriental lacquer which in turn its English imitation, known as m work. These last two varieties much rarer today than those in the lacquer ornament is raised in from the background, the reason that the demand for incised lacwas but short-lived and before the the seventeenth century no longer ar. Cabinets of incised Oriental er were usually made from the of screens which had been cut indent of the design to form the and doors. Such cabinets were in England from imported Oriscreens. European incised lacquer ets had the design of the lacquer complete, as the lacquer was carried out on the carcase of the cabinet and the design was composed to fit the space it occupied.

By far the larger number of cabinets extant today are of the English varnish variety, not the Oriental. One of the earliest known English examples is the fine cabinet mounted on a silvered carved wood stand in the Victoria and Albert Museum. That this is an early example dating from the first decade of the reign of Charles II can be established by the treatment of the birds and foliage, which have in the drawing a distinctly European character. It is the first essay

LEFT—A black cabinet with a detailed Chinese scene in colors. Center—Brown lacquer with scroll work and floral design in gold. Right—Red lacquer background with conventional Chinese scene in red, black and gold. All Chinese from the eighteenth century. From Yamanaka.





AN English lacquer cabinet that suggest the Queen Anne period. The legs are gracefully carved and finished with a bun. Fine wrought-iron hinges are on the front. The cabinet is lacquered in black with gold.



A SPURIOUS red ground lacquer cabinet on an ornately carved, poorly proportioned gilt stand. The only genuinely antique feature of this cabinet is the interior drawers taken from an old Dutch piece.

of a European craftsman to copy Oriental lacquer work. The coloring is extremely good in this cabinet, especially the greens, which are similar to the soft blue-green so typical of Chinese potterv and porcelain. The design of the stand with the strong Italian influence is also characteristic of early Charles II work.

In later English cabinets dating from 1680-1690, there is much more fine detail in the design of the lacquer, and less raised work, which in the early examples was a distinctive feature. Such cabinets usually have their doors decorated with trellis borders enclosing a panel containing a landscape with temples, figures, birds and trees. An examination of the drawing and the general composition will show a distinct European character entirely different from the Oriental work. The latter is spontaneous and full of spirit, whereas the English imitation is Oriental only as the subjects displayed are in the conventional Chinese manner.

The method by which the drawers are dovetailed helps to determine whether a cabinet is early or late, the early ones having the trough dovetail and the eighteenth-century examples having a stopped dovetail.

The imitation varnish variety of lacquer was not confined to England alone: it was equally popular on the Continent, especially in Holland, Spain, and Portugal. In fact it must have had a very considerable vogue in Portugal, more particularly in the first half of the eighteenth century.



A DETAIL of a spurious clock (exhibited at Burlingham Fine Arts Club in 1924) showing the artificial cracks faked to give the appearance of antiquity. The design is very graceful with a definite Chinese influence.

These cabinets were usually three f in width, and examples of smaller mensions are rarely seen. The Orien lacquer cabinet is only two feet in wid and, owing to the fact that it has original Charles II stand, is alm unique. Some English incised lacq cabinets are found of a width of t feet six inches, but such examples scarce.

By far the greater number of lacq cabinets that have survived have a bl ground. The vermilion-ground cabi is a *rara avis,* since to every two hund black-ground cabinets there is about red. The Portugese favored red lacqu and a large number of those extant of this provenance.

A probable reason for the gr scarcity of pieces with cream and yel grounds is that such delicate tints, being able to withstand wear, caused piece to look shabby, and led to its be destroyed. This must have been the of a large quantity of the lacquer fu ture of the seventeenth and eightee centuries, as today the majority of pi extant have their lacquer work in a damaged condition, or have been r restored.

The cabinets of the Charles II James II periods *(Continued on page*







DRESSING UP YOUR VENETIAN BLINDS

TO prevent too harsh a light coming through the slats, some manufacturers are designing their Venetian blinds with dark bands down the center so that a glowing light comes through without too much of a glare on, for instance, a desk where one is writing. At the upper left is a very interesting arrangement of this sort with heavy straight draperies at either side. The brilliantly lighted sitting room at the left above adjoins the master bedroom. Soft drapery is arranged on either side of the blinds and between them. These Venetian blinds are in the home of Mr. and Mrs. Albert Ruben. Richard J. Neutra, Architect. Venetian blinds were largely used in the renovation of the old houses in Williamsburg. In the picture at the left, the blinds are arranged with side draperies and a rather elaborate Victorian valance overhead. Small paned windows, double-hung, add to the charm of this arrangement.

AN extremely interesting group of windows shaded with Venetian blinds has gauze overcurtains and over this a soft draped material caught up well towards the top and finished with a deep fringe. The side windows have narrow shades and one double drapery each. Of course the draperies conform to the color scheme of the room. In the dignified master bedroom, below left, the Venetian blinds are set within long straight folds of velvet. A wide bed is covered with a quilted spread, and there is a canopy to match the draperies. Mimi Durant, Decorator. *Drix Duryea—Photo.* The light coming through the Venetian blinds in the room below right is somewhat subdued. Full draperies hung from a cornice are caught up high at the sides. There is a certain elegance in this arrangement which conforms charmingly with the room itself. *Courtesy John Wanamaker.*







LACQUER CABINETS WITH ORIENTAL INFLUENCE

(Continued from page 31)

had elaborately carved wooden stands. *Putti* were very favorite motifs in the design of these stands, which were particularly Italian in character. In the reign of William and Mary the stand with three or four legs in front connected by cross stretchers came into vogue. This type of stand with its strong French influence is often spoken of today as being in the style of Danial Marot, the French Hugenot designer, who was brought to England by William III to decorate and design furniture for the royal palaces.

Seventeenth-century stands of both these types were originally silvered and not gilt. Examples that are gilt are invariably found to have been regilded at a later date in the eighteenth or nineteenth centuries. Cabinets dating from the reigns of William and Mary and Queen Anne have also survived; these were mounted on bases with drawers, or on stands with three drawers and four legs in front, similar to the well-known stand of the walnut chest on a stand of the William and Mary period. Such examples were undoubtedly made for those who desired cabinets of a simple and more useful character. Today these types of cabinets are seldom met with, since often the cabinets have been removed and placed on faked gilt stands to make them a more saleable commodity.

Cabinets dating from the reign of William and Mary were also designed with a molded cornice at the top, and more elaborate examples were surmounted by a top of double-domed design, favorite feature in contemporary walnut furniture. Such cabinets were invariably mounted on a base with drawers, and not on a stand, which would have resulted in a top-heavy appearance.

It would appear that about 1730 the lacquer cabinet went out of fashion, since very few of a later date are seen. About 1750 there appears to have been another wave of popularity for lacquer cabinets. These were mounted on stands with straight legs in what is called today the Chippendale style. Such examples are, however, very rarely to be found. During the time that this mid-eighteenth century revival of interest in lacquer cabinets lasted, a very large number of Oriental ones must have been imported. Unlike the earlier cabinets which contained a nest of drawers, they had elaborate models of Chinese temples with verandas and trellis balconies in the interior, and the top of the cabinet was usually designed with a pagoda roof. This type of mid-eighteenth century cabinet of Oriental provenance is quite a common piece today, and it fetches very little in the salesroom, a good example being easily purchased for about $120 to $160. Such cabinets usually have a black ground with gold decoration, which latter is often tarnished and dull.

At the present time the lacquer cabinet does not receive its due appreciation from collectors. Old English lacquer work, with the exception of examples with the red ground, has not risen to the same high value as the contemporary walnut furniture. Probably one reason for this is the fact that modern lacquer furniture of bad design and poor quality exists in large quantities in the furniture shops. The collector has not only to contend with the piece of entirely new construction, but—what is far more difficult to detect—the old example re-lacquered.

The English japanned lacquer fetches considerably higher prices than the Oriental variety. The latter is generally lacking in color, the gold work being dull, whereas in an example of English work in good condition the gilding is brighter, and the piece is far more decorative. The Oriental lacquer, though it wears very much better owing to the nature of its composition, is impossible to restore satisfactorily; whereas the English japanned work is on the contrary very easy to restore. So much so, that it is difficult to tell where restoration begins or ends.

The following facts concerning the present-day state of these cabinets may be found of interest to the collector: the vast majority have a black ground. A red-ground cabinet is an extreme rarity. A still larger number will be found to have their lacquering in a very much over-restored condition.

Editor's Note:—In September 1938, we published an account of the Charles Laughton home in England. We neglected to state that the photographs were made by Joan Woolcombe, and that Mrs. Woolcombe being a personal friend of the Laughtons' had also written the article. This information, unhappily did not come to us until we had gone to press.



A Beautiful Mahogany

BREAKFRONT BOOKCASE

THE ARTISTRY of an Old Master has been duplicated beauty of design and finish in this breakfront secretar Such a masterpiece by Charak represents the welding of t romance and craftsmanship of the past with the gracious livi of today. Constructed of selected cabinet woods to produ a mellow patina formerly found only in treasured antiqu Charak furniture represents a sincere effort to reproduce t best work of the 18th century English and American designe

Write for special booklet "A" illustrating many living room and dining room pieces of unusual interest, and also a full description of the world famous Charak DANBURY drop leaf table . . . used as a console, or when extended will comfortably seat a dozen guests.

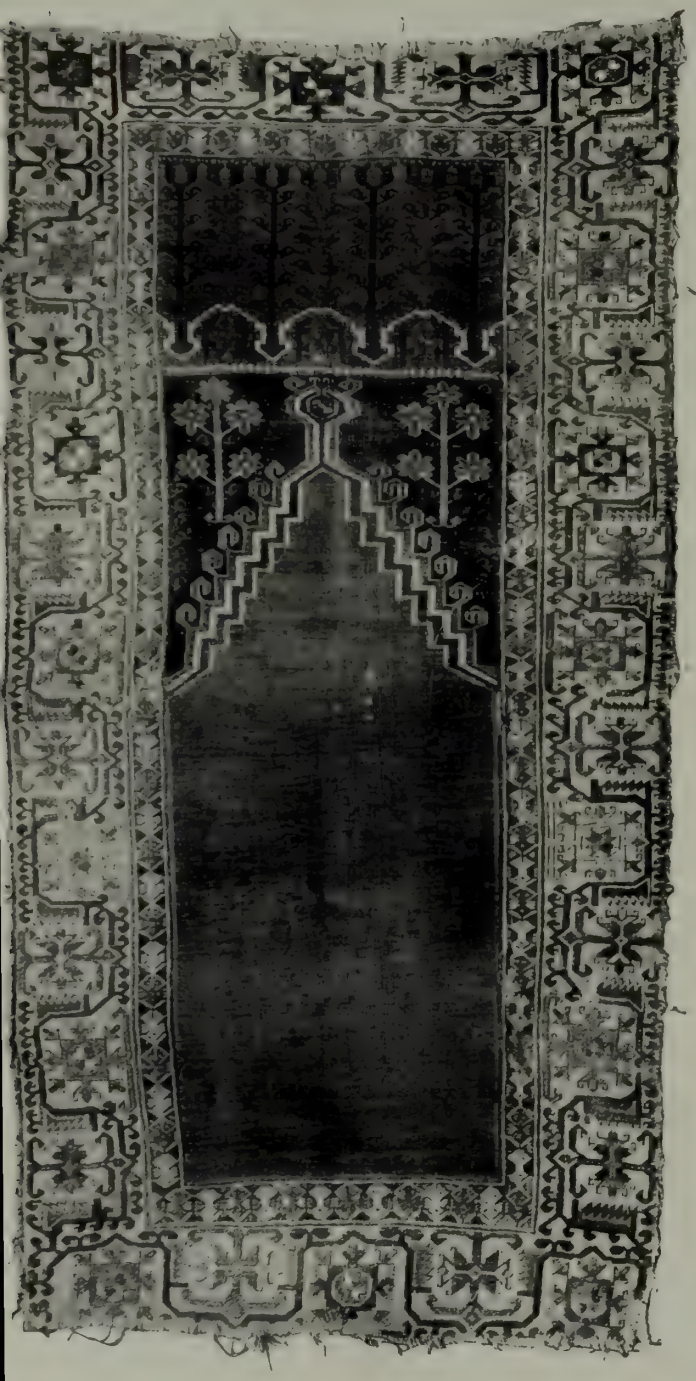
CHARAK FURNITURE CO

38 WAREHAM STREET, BOSTON, MASS.

NEW YORK 444 Madison Ave. | CHICAGO 155 East Superior St. | LOS ANGEL 3262 Wilshire B

K-C
Founded 1886

RAYER RUGS TO RELIEVE
LAIN CARPETED FLOORS



HEARTH IS NOT LIKE HOME
ITHOUT AN ORIENTAL RUG

have a choice collection of antique and semi-antique hearth
from which to choose a piece that will add color and
ction to the room and to the hostess.

KENT-COSTIKYAN

711 FIFTH AVENUE, NEW YORK
LOS ANGELES BOSTON CHICAGO

-woven rugs carried in . . . Wide Seamless Plain
or made to order . . . Carpets

ientals, Chinese, Spanish, Aubusson, Savonnerie,
Needlepoint and Bassarabian

TRANSFORMING OLD KITCHENS INTO GUEST HOUSES

(Continued from page 7)

originals. In our quest for a small private place in which to spend a few months living and working in Williamsburg, I made inquiry about one such little building and was straightway informed by the silver-haired mistress of the house (whose eyebrows shot up to scandalized height at the mere idea of such a thing,) "Oh, but you couldn't live in that, that's my kitchen—the cook has just left for the afternoon." I think however, that this is the last of the ouside kitchens still in use as such in Williamsburg.

The restored kitchen we finally found to live in was one of the rarer brick examples. Its thick walls, laid up with cream-colored mortar made with lime from burnt oyster shells, had heaved softly with the passing of two centuries. The bricks were old, the roof which was probably originally hand-split cedar or cypress shingle had been replaced with the best reproduction in a fireproof asbestos composition. Six delicate little dormers lighted the small broken-ceilinged bedroom with its end fireplace, the tiny hall and shipshape modern bath upstairs.

Downstairs the fireplace with its adjoining bake ovens took up the whole end of the one big room, in one corner of which had been contrived the most compact twisting stairway imaginable. Embedded in the white-washed brick of the walls were long wooden beams from which had hung the strange and wonderful assortment of cooking utensils, "flesh forks" and ladles, "spit dogs", pewter pans and copper kettles necessary to the preparation of eighteenth-century meals. And meals for personages of no less dignity than the Royal Governor of Virginia as well as that gregarious young rebel, General George Washington himself, were more than once prepared in "our" kitchen. (It belonged to the Carter-Saunders house located next the Governor's Palace which was used as a temporary residence by Governor Dinwiddie in 1751 and at which Washington was entertained on some of his numerous visits to Williamsburg.)

We had no windows at all on one side of our one downstairs room, the side towards the master's house. Presumably this was "to keep the servants from peeking"; but those windows we had were provided with a luxury accorded to only a few of the nobility in those early times and known then as "fly lattice."

Behind us was a most entrancing small, formal, box-bordered garden which had surely grown pot herbs at one time but is now planted only with those flowers known to have been cultivated in eighteenth-century gardens, though the combination of thyme and violets, chives and primroses would seem a good idea worthy of a return to favor.

The kitchens usually had tile or brick floors because of the fire hazard from open fireplaces if wood were used, and beside those kitchens built of brick there were a few of stone. Most of them however, were built of clapboarding whitewashed or painted white. The feature most typical which distinguishes them from other small houses is the tremendous chimney, thick enough to accommodate four good-sized flues, which is something to consider if one wanted such a chimney for effect when building a small house designed to grow by the addition of wings in future years.

Indeed, for the house that is expected to grow or for the week-end cottage where one wants the compactness and convenience of a city apartment with more space around it, for the guest house, studio or servants wing, these rare survivals of a more gracious era can provide us with a wealth of fascinating source material.



LONGINES

The World's Most Honored Watch

IS THE

OFFICIAL WATCH of



When **world** records must be **world** accepted, the timing organizations responsible select Longines Watches. When great commercial airways like United Air Lines seek authentic aviation watches, Longines is again the choice. Since 1866, men and women of 77 countries seeking the utmost in a watch have chosen Longines. Priced $40 to $4000. Longines Watches are sold by authorized Longines jeweler agencies. Send for free illustrated folder.

At N. Y. WORLD'S FAIR visit the great LONGINES-WITTNAUER Time & Space" BUILDING exhibiting the thrilling spectacle, "Time and Space", created by the AMERICAN MUSEUM of NATURAL HISTORY



LONGINES

The World's Most Honored Watch

WINNER OF 28 GOLD MEDALS

10 WORLD'S FAIR GRAND PRIZES

TEN MOST FAVORED PERENNIALS

(Continued from page 11)

in the sun or partial shade. One of the most satisfactory named varieties is Veronica Longifolia Subsessilis.

Hemerocallis or Day Lilies are among the most effective perennials in the garden landscape. Hemerocallis Hyperion, one of the very popular varieties, is a pure lemon yellow and once it becomes established blooms year after year with little or no attention. It is a strong, healthy plant and, like Phlox, improves with age. An established clump of Hemerocallis Hyperion is a spot in the border one can practically ignore until it breaks into a glory of golden bells. There are, of course, many varieties of Hemerocallis, spreading over a long blooming period, but Hyperion appears to be the favorite with nurserymen.

Another of the popular fall perennials is *Liatris* or Gayfeather. The plant grows well in any soil or exposure and is extremely hardy. The handsome spikes of flowers, white or rose-purple, are suitable for cutting. Liatris Scariosa Alba blooms in the late fall, October and November, and gives height and dignity to the fall garden, as it throws a pure white spike, sometimes four feet in height.

These ten most popular perennials have, as you have probably gathered, a number of qualities in common. They are all easily grown, do not require a particular kind of soil, do well in most climates, are hardy, are relatively free from insects and diseases, are satisfactory as cut flowers, and bloom freely. What more could anyone ask of any plant?

LIGHTING PROBLEMS

Any table may be dramatized by a spot light focussed on it, leaving the rest of the room in relative obscurity. Much originality may be shown in lighting a dining room, provided the effect is warm and inviting.

The entrance hall, the bedroom, the game room, the closets, all have their lighting problem which must be solved. It is advisable whenever possible to consult a lighting engineer, because undreamed of possibilities of comfort and beauty lie in store today for those who will give thought and time to the solving of their homemaking problems by a scientific and decorative use of lighting.

SWITZERLAND

LAND OF *Variety*



You can change your surroundings as quick as your mood. The majestic grandeur towering crags is but a few hours delightf ride from the calm and intimate beauty the lake country. Whatever your vacati desire . . . you will find it in Switzerla

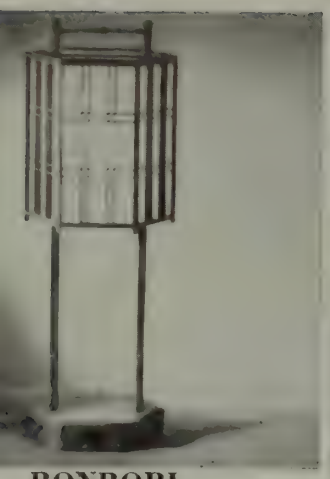
NO VISAS—
NO MONEY
FORMALITIES

Ask your travel agent or write for booklet AD-2

● Take advantage of the extraordinary fare reduct granted to foreign guests for a stay of 6 days or m See Switzerland as it should be seen. Visit beau GENEVA, seat of the League of Nations . . . the BER OBERLAND . . . INTERLAKEN and up to the JUNGFRAU (11,340 feet a/s). Then visit the picturesque old cit BERNE and THUN . . . Proceed over the LOETSCH LINE into another World . . . the FURKA-OBERAL ZERMATT-GORNERGRAT regions with the MATTERH so grandiose and unique; LUGANO-LOCARNO, floral dise of the sunny Swiss Italian lake section, and LUC Switzerland's holiday capital, and its famous lak mountain district with ENGELBERG, RIGI and the P as dominant features.

Swiss **FEDERAL RAILROA**

475 Fifth Avenue, New York



BONBORI

ing electric lantern contrived from natural grey cedar, the glows beautifully with a soft light. The exquisitely simple ke it an important accessory modern decor.

t: 23". Price: $20.00.

MANAKA

ork — 680 Fifth Avenue
— 424 Boylston Street
— 846 N. Michigan Avenue

S and FORD

Importers of
ch Provincial And
s Painted Antiques



uis XV Inlaid Walnut
th original brass mounts
ight faded patina, Circa

on Avenue • New York

rls of Character



everal of our mantels now y at Lord and Taylor's.

marble mantels, antiques and s, in stock or made to order.

Mantel Shoppe, Inc.
W. Johnson, Pres.
New York, N. Y.

Antiques for the Home

Arthur H. Torrey



THERE is a universal quality about Chinese antiquities that makes them harmonious with any period from any nation. In the group from Yamanaka's we have a choice from the myriad precious and less precious objects with which that famous Fifth Avenue shop is so generously stocked.

The lamp, made from a Han pottery vase of iridescent green glaze, has earthy incrustations, heritage from years of burial in an ancient tomb. The Han Dynasty ruled China from 202 B. C. to 221 A. D. Even if the vase belonged to the very last year of the reign—what's four hundred years between friends? Our Occidental ancesters at the time were largely occupied in whacking each other over the head with the latest model in clubs.

The bronze libation pitcher, converted into a flower holder, is also Han, of the indescribable green that Chinese bronzes acquire during their long life and, frequently, their burial.

Both possess the quiet, assured beauty characteristic of Chinese art; both adjust themselves gracefully to any mode of life. Things perfect of their kind fear no rivalry, nor need they be noisy about their merits.

Still it would be sacrilege to stick any old lamp shade on the Han vase. Yamanaka designed the shade for this vase, with a batik decoration of the same motif found on the shoulder of the vase—a series of rampant dragons. They rather specialize in doing this, so the rare objects from their store leave under the happiest auspices.

Less precious is the late eighteenth-century box of lacquered leather with the original brass lock, which makes a colorful and practical cigarette box;



A GROUP of fine Chinese house accessories: A lamp of hand pottery over 200 B.C.; a bronze libation pitcher, converted into a flower holder; a box of lacquered leather. Yamanaka.

A MOTHER-OF-PEARL box with compartments to hold three tea caddies. Made in London in 1784. Peter Guille, Ltd.



From our large selection of cast and wrought iron furniture we illustrate a deep-reclining arm chair, a two tier table with glass top and a wood carved Chanticleer. Many other attractive pieces, including complete dining groups are now on view. Photographs sent on request.

RICHARD L.
SANDFORT INC.
155 EAST 54TH ST. NEW YORK

WARD and ROME
63 E. 57th St., New York
Paper Screens
Made to order
$15 a panel and up

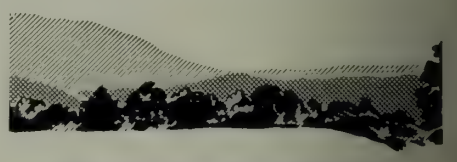
• PLANS •



Before building, call and see my books of plans and exteriors.

Books
"Six Houses, Dutch & Cape Cod" $1.00
"Six Early American Houses" $1.00
"Six French Provincial Houses" $1.00
"Six One Story Cape Cod Houses" $1.00
"Colonial Houses"$5.00
"Stucco Houses"$10.00

HENRY T. CHILD, *Architect*
16 East 41st Street, New York, N. Y.



CRESTMONT
IN-THE-MOUNTAINS

40th season opens June 15

Plan now for your holiday at this hospitable, beautiful Inn. Superbly situated—2200 ft. altitude, overlooking the lovely Lake of Eagles. All land and water sports; cycling and motoring over miles of scenic roads. Music, dancing, bridge. Attractive appointments . . . a *cuisine* that's famous . . . congenial fellow-guests attract a distinguished clientele. Cottages for families—children welcomed.

May we send you an illustrated folder and rate card?

WM. WOODS, Proprietor
CRESTMONT INN. Eagles Mere, Pa.

LOIS SHAW
INC
460 PARK AVENUE
NEW YORK



Composer's Stand

Exhibition of 18th Century
French Furniture
just arrived from France

Mrs. Bayard Dominick, *President*
Mrs. James F. Shaw, *Vice President*
Mrs. F. Burrall Hoffman, *Foreign Representative*

Antiques for the Home



A DESIGN for modern needlework by Sylvia Holt being shown at present at Alice Baldwin Beer's. At the same time will be shown a group of antique needlework pieces. Alice Baldwin Beer.

it's hard to say what it was intended for originally. The white porcelain cup is a delightful little thing with simple raised floral decoration and a barely observable lip.

Also from China is the pale gray, carved mother-of-pearl box, holding tea caddies, shown from Peter Guille. It is difficult to find a new variation of objects in silver, even though there are so many of them and they are frequently so ingenious. This box is one of the more unusual.

The three tea caddies, with their elegant shape and bright engraved decoration, were made in London in 1784 by Charles Aldridge and Henry Green. The three compartments in the box are lined with warm red velvet to keep the caddies safe from scratches. It was the custom to use the end ones for black and green tea respectively, blending to taste in the middle one. At the end of the eighteenth century tea drinking in England was still almost as ceremonial as in the East. The beverage was introduced in England over a century before the tea caddies were made, but for many years its cost was prohibitive—from six to twelve pounds sterling for a pound of tea.

Oriental objects and silver are always in the mode, but Victorian pieces are not so fortunate. The interest in them comes and goes; at the present time, it is hardly necessary to say, Victorian is in the ascendant. Therefore the handsome three-arm candelabra from Alisa Shaw-Thomson is of special interest.

The shadow of the machine

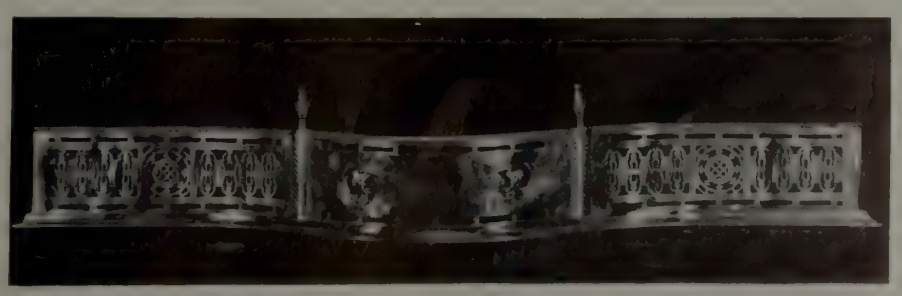


A THREE-ARM candelabra from the Baccarat factory in France. The custom of signing such fine pieces as these came in about 1850. Alisa Shaw-Thomson.

spread more slowly in the countries across the Channel. The Baccarat factory in France, which made the candelabra illustrated, was about to enter on a period of esthetic eclipse, from

(Continued on page 39)

AN eighteenth-century brass serpentine fender, possibly one of the earliest cast-brass fenders brought to America. Pratt & Stair.





Fine Chippendale mahogany card table of unusual quality and rare small size, circa 1770. 32" Long, 16" Deep, 28" High. We have at present an unusual stock of fine pieces at moderate prices.

Israel Sack
Incorporated
61 East 57th Street, New York



Sheraton Mahogany Chest of Drawers.

Louis L. Allen, Inc.
Antique English Furniture
521 Madison Ave., N. Y.



A. R. Nesl
110 East 57th St. N.Y.
Antiques Decora
Fine Lamps Access

GL
GINSBURG & LE
INCORPORATED
815 MADISON AVENUE • NEW



A fine example of a Hepple chair—one of pair with deli carved frames. Complete se antique chairs are always avai

COSTIKYAN & CO.
385 MADISON AVENUE
AT 47TH STREET
NEW YORK

ANTIQUE & MODERN
RUGS
FROM THE ORIENT

LARGEST ASSORTMENT IN THE WORLD
PRICES ARE MODERATE

WILDENSTEIN
& COMPANY
INC.

OLD and MODERN
PAINTINGS
WORKS OF ART

19 EAST 64th STREET
NEW YORK

LDENSTEIN & CO., LTD.
LONDON
147 New Bond St., W.1.

WILDENSTEIN & CIE.
PARIS
57 Rue La Boetie

r
orld's Fair of
ODERN!



pers of Modern Decoration
aten a pathway to our excit-
rld's fair" of Modern long
now! In our unique display
e found the answer to their
for simple beauty of line, fine
nship, practical decoration.
e now more scintillating than
anticipation of your visit!

Decorative Consultation
without obligation

Modernage
162 East 33rd St.
New York

a's Largest Modern Furniture & Rug Establishment

RLD'S FAIR Combined Visit and VACATION

ouble the pleasure of your visit to the New York Fair
—keep cool, comfortable, happy at Pocono Manor!



On main highway routes to New York, on the scenic Lackawanna Main Line, this foremost resort is your ideal stopover and vacation headquarters. You can almost commute to the Fair, only 3 hours away! Enjoy the fine summer climate, the full recreational facilities of the Manor's resort estate. Private lake—18 hole golf course—22 miles of bridle paths—music, dancing, entertainment—modern rooms, delicious meals, sensible rates and conservative clientele. *Send today* for booklet, rates and road map. Address H. V. Yeager, Gen. Mgr., Pocono Manor, P. O., Penna.

POCONO MANOR INN
TOP OF THE POCONO MOUNTAINS
N.Y. OFFICE: 522 FIFTH AVE., N.Y.C.

THE MEXICAN TOWN HOUSE MOVES OVER THE BORDER

(Continued from page 18)

must be remembered, is an old country with a culture just as ancient. Nearly a hundred years before the Dutch bought the Island of Manhattan, the present city of Mexico was being rebuilt by the conquerors; and a century before the Pilgrim Fathers landed at Plymouth Rock, a School of Fine Arts taught painting in Mexico, and books and music were being printed on Spanish presses. Skilled and competent labor has always been available at small expense, and the abundance of good building material, easy of access, has created a volume of permanent buildings which few countries have equaled.

The most natural thing, then, was to turn to Mexican architecture for inspiration in building houses in the Southwest. Climates were similar. It is only right to speak of the houses in Mexico as Mexican architecture, rather than Spanish. Mexican churches, convents and palaces, in style and character, are a reflection of those of their period in Spain because Spanish architects usually designed them, but houses are different. The Spanish colonists were faced with a natural adjustment to a change of climatic conditions; social customs of the new country were different; they had to use local material for building and employ native craftsmen. All of these natural forces brought about concessions and a fusion of ideas which makes it necessary to refer to the minor and domestic buildings of Mexico as her own.

In studying the Mexican houses, people, especially those in Arizona, found types most adaptable to their needs. If they wanted a pitched roof, they discovered that the houses in the lower latitudes of Mexico, where rainfall is heaviest, had pitch tile roofs. On the other hand, the flat roof, such as they had become accustomed to in the Santa Fe houses, they found on houses in the higher and drier sections of Mexico.

A surprising thing, which proves how smart the Mexican builders have been, is that they have been insulating roofs for hundreds of years. In the flat-roofed houses, they have used a foot or more of earth on top of the brick which spans the ceiling beams. Above the earth came the roof, paved with bricks again.

Within the last few years several Mexican houses, all very good examples, have been tried out in Tucson, Arizona. Except for a change from dirt and clay insulation to the modern method, the houses have been built quite faithfully in replica of the old ones, and the results in the hot summer have been most gratifying.

Mexican houses are severe and plain, except for occasional spots of concentrated ornament. The windows of the first floor, which surmount built-up masonry sills, are protected by grilles of either wood or iron. The second-story windows have balconies of sufficient width for comfort, and their railings are of the proper height to support a person's elbows while leaning. An interesting observation is that both grilles and balcony balustrades on important houses are always of wrought iron.

The *casa baja,* or one-story house like the Channing home, is as great a favorite in Mexico as the *casa de alta,* the two-story house. Each has an entrance doorway with entry way which is called a zaguan. A feature at the entrance, placed either in the entry way or against the outside wall in country houses, is a large masonry bench or seat. This seat, in a sense, typifies the hospitality of the country. There are perhaps, no more genial people in any land than in Mexico.

The Channing house was built with a masonry bench in the zaguan but it has been taken out until a Mexican craftsman who is familiar with the construction and stone carving may be located. For centuries the native race of Mexico has been skillful in their masonry. The carved stone newel posts and zaguan benches, back as early as the seventeenth century have been works of art, but it does require native workmen, or the effect is heavy and cumbersome.

Fireplaces in the Channing house are true to the Mexican hole - in - the - wall construction. The kitchen, though modern in every way, has an over-the-stove fluted plaster hood which is a replica of one in the Casa de la Cadena at Opasco. The Mexican kitchen also had the old stone sinks and huge brick ovens,

but Mrs. Channing considered convenience ahead of tradition in this case.

The Mexican town house is invariably furnished with antiques from the old world—usually a combination of Spanish, Italian, French and Chinese possessions. Chinese treasures are seen in Mexico almost as often as Spanish heirlooms. For that matter, the knowledge and appreciation of Oriental art in Mexico dates back prior to the coming of the Spanish, when the Indian races carried on active trade with the Chinese through the Pacific Port of Acapulco.

Stepping into the Channing home you can shut your eyes and believe you have crossed the state border and been transported over high mountains into Mexico City. The floor plan, the house construction, and the interior decoration might be in any one of the houses off the Paseo de la Reforma.

It looks as if the Mexican house, along with the modern type house, is just what the Southwest was looking for when it went in search of new architecture which could stem the tide of Santa Fe houses. The new houses have even worked favorably for the Santa Fe houses, as the three types are congenial companions.

ANTQUES FOR THE HOME

(Continued from page 37)

which it has emerged triumphant to produce some of the best modern glassware, especially wine glasses.

Alisa Shaw-Thomson have a noteworthy collection of these candelabra. The custom of signing such pieces began roughly about 1850, and as the one we are showing is unsigned it can be placed before that date—thus just creeping under the technical definition of an "antique."

At this same shop is a selection of Bessarabian rugs from a private collector in Europe. Some look like Aubusson, and, like all good rugs, they seem as modern as tomorrow. They run in size from 9 x 6 feet to 14 x 11 feet and the one I liked best was an unusual example of a Kilim in soft blue and cream.

This is a month when it seems almost impossible to keep antiques and contemporary objects separated. An exhibition of original designs for needlework by Sylvia Holt is now going on at Alice Baldwin Beer's, together with a group of Miss Beer's antique needlework pieces.

HOME INDUSTRIES OF THE SWISS PEASANTS

(Continued from page 24)

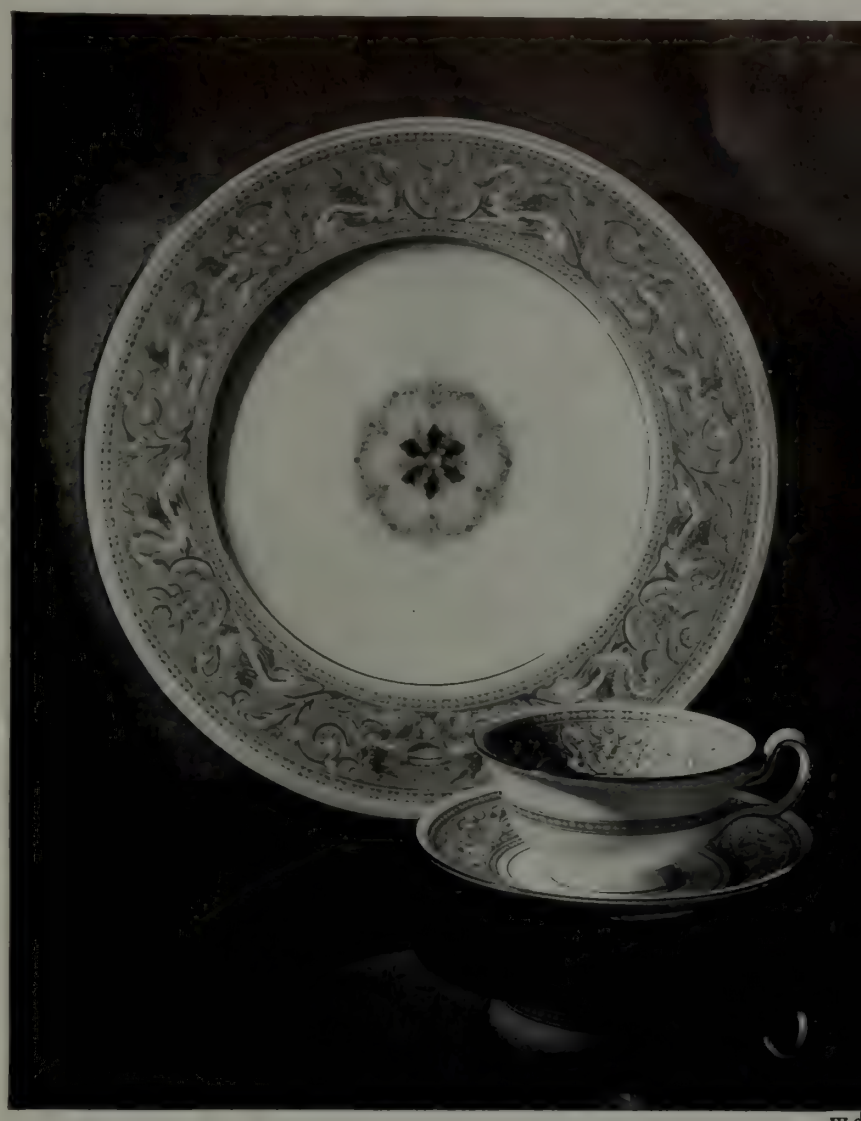
watches. Yet a considerable part of the process lies in the hands of the home workers who, specializing in some little operation, receive their weekly work from the factory. Almost everywhere in the regions of Vaud and Geneva, Neuchâtel and the Bernese Jura the clockmakers' shops are to be found. Traveling through this strange and picturesque part of Switzerland, you may see through the window of a lonely chalet the watchmaker sitting on his little stool, carefully manipulating with tiny screws and fine instruments. Green shade above his brow, magnifying glass in his eye, he works away for hours, sitting there in strange contrast with the wild mountains outside, a picture of patience and precision, accomplishing with care his piece of work which has to be delivered to the factory in time. It seems almost unbelievable that his fingers, thick and coarse-looking as they are, should be able to handle so delicate a work.

There is no better example of Swiss patience and diligence than watchmaking. It was introduced from France at the end of the sixteenth century, and because of the natural ability of the Swiss for accurate work, the new handicraft soon flourished. As part of it, engraving and enameling were taken up and soon the jewelers engaged in independent manufacture of precious and extravagant goldsmith's work. The great demand of the eighteenth century for fanciful bonbonières and miniatures, for bracelets, chains, rings and tabatières gave the jewelers an opportunity to display all their taste and skill. Swiss watchmaking and jewelry was then already famous the world over. The country, known for its simplicity and frugality, produced the costly luxuries for a whimsical, rococo society. Today the export of watches brings Switzerland millions of francs, and to countries as far away as India costly diamond watches are sent.

The history of Swiss handicrafts goes back many hundred of years. Swiss art found its expression not so much in monumental buildings, or lavish canvases as in small pieces of work, in handicrafts which gave the

(Continued on page 40)

WEDGWOOD



W 2

Florentine

THIS newly created Bone China dinner service of unusual character and charm is worthy of the very best Wedgwood tradition. The design, as indicated by its name—is based upon the art of the Italian Renaissance, and is hand colored in a strikingly different shade of bright turquoise blue giving an effect of superb richness and sophistication, which harmonizes charmingly with the Neo-classic trend of the present day. This attractive pattern may be purchased from open stock in leading shops.

Send 10 cents to cover postage, and we will gladly forward to you our new booklet, showing many patterns in full and natural colors.

Josiah Wedgwood & Sons, Inc.
OF AMERICA.

Mark on China



162 FIFTH AVENUE · NEW YORK
Northwest corner of 21st Street
WHOLESALE ONLY
Potteries: Etruria, Stoke-on-Trent, England

Mark on Jasper, Basalt, Queensware, Etc
WEDGWOO

SEE WEDGWOOD EXHIBIT AT NEW YORK WORLD'S F



Threads of tradition have been deftly woven into a perfect design for hotel living at the Plaza, where service, cuisine and appointments have produced a composite of excellence recognized throughout the world. The Persian Room, a distinguished rendezvous for Luncheon, Dinner, Cocktail Hour and Supper after the Theatre.

© N Y W F

Subway Station at Hotel direct to the New York World's Fair.

Facing beautiful Central Park, the Plaza is ideally located in the social center of New York.

Henry A. Rost, President and Managing Director

PLAZA • FIFTH AVENUE AT FIFTY-NINTH STREET



Prestige

The Blackstone is world-famous as an address of distinction in Chicago. Here graceful living is enjoyed by the discriminating traveler.

"Where Elegance Is Not Extravagance"

A. S. Kirkeby, Managing Director

The Blackstone

MICHIGAN AVENUE • CHICAGO



Medina de Paris Beauty Salon

Specialist in Hair Cutting
Hair Dressing Stylist
Hair Cuts $1.00 - $2.00 - $3.00

Tel. RE 4-0360 - 680 Madison Ave. - at 62nd St.

K-NINE The solution to use when your dog "forgets."

NEW & OLD STAINS REMOVED

Even the best of house-broken dogs will sometimes err. Don't worry. K-Nine will completely & permanently remove new or OLD dog urine & nuisance stains from rugs & upholstery. Utterly destroys odor. Restores color & lustre. Harmless—easily applied. Sold with money back guarantee. 8 oz. can for $1.00 or C.O.D.

K-Nine Products, Dept. O, 1440 B'way, N. Y.

(Continued from page 39)

artist an opportunity to make use of his natural decorative sense, and combine his feeling for ornamental design with an unrivaled accuracy.

In the museums of Basle and Zurich, in Swiss cloisters and churches we find extraordinary examples of handicrafts. We may, in old homes even, discover some carved chest or piece of embroidered linen, which holds all the beauty of medieval work. There are embroideries of wonderful design, picturing holy scenes or ornamental flowers and animals, the contours running almost as straight and firm as the lines of a medieval woodcut. There are tapestries and stained glass, rich in color and most expressive in their literary connotations. There are colored tiles for stoves adorned in the seventeenth-century fashion with little plump angels and round flowers. Laces and curtains, fragile as cobwebs, tell in small medallions Biblical stories.

Among the treasures of Swiss handicrafts, embroideries are still the most outstanding and individual. In the cantons of St. Gall and Appenzell thousands of women make their living through embroidery which has become another important branch of Swiss industry. The embroidery machine which appeared in the beginning of the nineteenth century was one of the greatest threats to Swiss home workers. Many a family lost its income. Yet, despite the mechanical competition, much work is still done by hand, and done at home. During the summer months women and girls sit in their gardens or on the balconies of their small chalets, their needles flying through the cascades of thin materials which the tourist will admire later on the counters of expensive stores. The work not only requires patience and time, but is a continuous strain on the eyes. Yet the loss of their work would mean poverty for thousands of families.

The Bernese Oberland, the part of Switzerland which is so much loved and praised for its beauty, is another region where the mountaineers have to make an income aside from their farming. Here are the homes of the wood carvers whose work has perhaps suffered more than any other branch of Swiss handicraft.

This part of Switzerland, where fully a fifth of the soil is unfit for agriculture, has developed the most skillful wood carvers. It was in 1816, the year of the terrible famine, that Christian Fischer of Brienz conceived the idea of making little wooden boxes which he showed to some travelers. They liked them and bought them. The news spread from chalet to chalet. There were the endless winters with icy winds blowing day and night, there were the evenings in summer, which could be made useful. Fischer got pupils. The mountaineers took up wood carving, and the figures and boxes which they had made for pleasure before, they now manufactured for profit. Bowls and dishes, animals, little men and women were carved out of wood. The Alsatian, E. Wirth, connoisseur and businessman, came over from Paris and commercialized the new art. Many possibilities existed: ornaments for furniture, toys, trays and vases.

In Brienz, the wood-carver's school gives the pupils an opportunity to learn their art well. The school even has its own little zoo where the pupils can study their models at first hand. Brienz, this city of ancient charm with its old castle and blue lake, is crowded with souvenir shops whose owners like to tell about the prosperous days of 1920 when the visitors not only looked at the wood carvings, but really bought them. . . .

In lieu of their old customers the wood carvers have recently found new possibilities of improving their business. Since there are not enough foreigners to buy the carvings, the mountaineers have started to decorate their own country with them. Driving along the highways, or hiking along some narrow pass you may suddenly see between the trees a strange, grotesquely carved figure staring at you. A leaping goat, a funny peasant, a hiker or skier in big boots may look down at you from the top of a signpost, directing you to the next picturesque little town or village.

Editor's Note:—In the December 1938 issue of Arts & Decoration on pages thirty-four and thirty-five an article was published called "The Ancestry of the Christmas Fireplace." There was no credit given for the illustrations used because none had come to us. Recently we were asked by Bratt Colbran, Limited of London, to print a notice saying that the photographs of these fireplaces should have been credited to their firm. We were very happy to do so, and regret that the article appeared without the credit.

PUBLIC LIBR

Can You Create A Room Like This?

You can if you possess accurate knowledge of the laws of color, harmony and arrangement; not otherwise. Instinctive good taste, even a flair for color is not enough.

Real imaginative genius went into the color scheme and arrangement of this gracious room.

The walls of pine give a soft colored background which sets off the Oriental rug in small design and soft colors. The draperies have a design in yellows, greens and red. The chintz of the sofa has a chocolate ground with design to harmonize with the hangings. The stools are in yellow and the painting gives a color accent to the room.



SERENE BEAUTY IS NEVER HAPHAZARD

Often it is spontaneous, but always it is the result of instinctive good taste expressing itself through the principles of color harmony and design which have been built up through centuries of thought.

All through history, great men have turned from momentous affairs of government to give their thought to its beauty. Magnificent Lorenzo, in the aureate days of Italy's renaissance; Louis the Roi de Soleil of the days of France's glory; indomitable Napoleon first Emperor of France, conqueror of a continent—all gave their priceless time to the planning and supervision of lovely homes and furniture; leaving upon them the indelible mark of their personalities and good taste.

The past offers you its treasures of experience. No longer must you spend years to gain the knowledge that you want. The thought, toil and the genius of the world's master craftsmen, artists and decorators have been arranged and simplified so that you may now select them and in your turn create. Here is an opportunity to learn the laws and principles that must be followed in creating for yourself a home which reflects your personality and heritage of good taste.

THE COURSE

LESSON I
The Fixed Background.

LESSON II
Walls.

LESSON III
Windows.

LESSON IV
Ceilings, Floors, Floor Coverings.

LESSON V
Lights; Lighting Fixtures.

LESSON VI
Color and Color Schemes.

LESSON VII
Choice and Arrangement of Furniture.

LESSON VIII
Textiles; Hangings.

LESSON IX
Choosing, Framing and Hanging Pictures.

LESSON X
Painted Furniture.

LESSON XI
Furnishing the Apartment.

LESSON XII
Historical Backgrounds.

LESSON XIII
Continued.

LESSON XIV
The Renaissance Style.

LESSON XV
The Baroque Style.

LESSON XVI
The Rococo Style.

LESSON XVII
The Neo-Classic Style.

LESSON XVIII
Jacobean and Restoration in England.

LESSON XIX
William and Mary, Queen Anne and Early Georgian Styles.

LESSON XX
The Age of Chippendale.

LESSON XXI
The Adam Period in England and America.

LESSON XXII
American Adaptation of British and Continental Styles.

LESSON XXIII
The Decorating Profession.

LESSON XXIV
Problems and Their Solution.

LESSON XXV
What is Modern?

LESSON XXVI
Light and Color.

LESSON XXVII
Use of Space.

LESSON XXVIII
New Materials.

LESSON XXIX
Designing a Modern Interior.
a. The Modern House.
b. The Modern Shop.

LESSON XXX
Combining Modern and Period Decoration.

THE ARTS & DECORATION HOME STUDY COURSE IN INTERIOR DECORATION

Opens up to you new vistas of beauty, releases latent talents and enhances the joy of creating. It has, as well, the practical value of extremely useful knowledge. It will enable you to save money in the furnishings and decorating you will do in your home through avoiding costly errors. It will make possible, if you wish, your entering a profession which is one of those rare combinations of the utilitarian and aesthetic.

There is no course of reading or study more valuable to the cultivated man or woman who cares for beauty created by the world's master artists and craftsmen.

The cost of the course is small and you will be repaid many times over. Let us tell you about it in detail

SEND THIS COUPON NOW

Arts and Decoration Home Study Course in Interior Decoration,
116 East 16th Street, New York, N. Y.

Please send me your free booklet describing your Home Study Course in Interior Decoration.

Name

Address

.....

A & D April 1939

Furness

COMPLETES THE PICTURE



. . . And an altogether pleasant picture it is, with the Monarch or the Queen nestling alongside the pier. They "go together" . . . this fabulous island and these magnificent ships . . . part and parcel of the "pleasure-planned" cruise that has won the hearts of America's smartest travelers.

En route, these great pleasure-planned liners prepare their voyagers for the gay Colony's "better life": with wide, uncrowded sports decks, glistening tiled pools; with frosty nectar in the cocktail bars, rare delicacies at table . . . diverting evenings in the ship's "night-club."

And . . . to make the picture a masterpiece . . . Furness adds its own final touch: a private bath with every room!

Round Trip $70 up including Private Bath. Also low all-expense rates including accommodations at a leading Bermuda hotel. Frequent sailings from New York. Apply to your TRAVEL AGENT or Furness Bermuda Line, 34 Whitehall St., or 634 Fifth Ave., New York City.

FURNESS *Leads the way to Bermuda*

...Y. 1939

ARTS & DECORATION

35 CE

COUNTRY HOME NUMBER

Gracious Houses *Tasteful Interiors* *Better Gardenin*

...ST CUT, TEA...
BOOKS OF F...





d world luxury

ith a modern feeling

the bed, old white and antique gold, is upholstered in ivory white leather.

the column night table is of walnut, an antique; the bouillotte lamp, with its white shade, completes a group which is at once restful—and smart.

these pieces have been selected from our large and distinguished collection of unusual bedroom and boudoir furnishings.

cassard romano co., Inc.

305-11 east 63rd street, new york city

antiques *Consult Your* **DECORATOR** **reproductions**

personalized furniture

"toujours les meubles les plus elegants"



Courtesy Planert and Lange, Inc.

Beauty and interest of wood and figure is embodied in these modern pieces made in Teak wood, English Sycamore, and Italian Olive Burl, for the dining room of a prominen Eastern family.

Consult Your **DECORATOR**

Leading Interior Decorators throughout the country come to Tapp, Inc., for the designing and making of furniture for fine residences and apartments. Whether your preference is for furniture designed in the modern manne or for traditional styles, Tapp, Inc., has, or can create, pieces to suite your indi vidual taste and requirements.

When in New York to see the World's Fair, we extend you a cordial invitation — by arrangement with your Decorator — to visit the Tapp Galleries a 383 Madison Avenue. There you may spend an interesting half hour or hou in viewing our superb collection of 18th Century English reproductions.

TAPP INC.

NEW YORK — CHICAGO — DALLAS — LOS ANGELES

Designers and Makers of Fine Traditional and Contemporary Furniture.

BYPATHS OF BEAUTY
BECKON YOU TO . . .

Germany



omance and beauty have a rendezvous with you this summer
Germany! They will greet you from the ancient historic
astles that crown the vineyards and beautiful scenery along
he Rhine. Merrily you will meet them in friendly old Munich,
nd heartily you will hail them 'mid Heidelberg's charming
istory. They live in the legends that lurk in the cool depths
f the Black Forest — or peek for an instant from a dream
astle or a picture-book peasant town. Their company is yours
s you harken to the throbbing song of the waves playing on
he North and Baltic Sea beaches . . . as your motor hums its
usic on the broad Autobahnen—speeding your trip through
he green countryside. Berlin, a fascinating, dynamic metropolis
. Vienna, the gay carefree waltz city of the world immortalized
y Strauss . . . Dresden with her art, Nuremberg with her toy-
ouses . . . the lakes, mountains and inns of the German Alps
here you can ski and toboggan right into summer! The flowers
nd gardens of world-famous spas: — Karlsbad, Nauheim,
Viesbaden, Kissingen. All these add their bright beckoning
. They entice and welcome you to gay Germany. Heed their
all! Germany is *the* place to go for an idyllic vacation.

0% REDUCTIONS IN RAILROAD FARES
"TRAVEL MARKS" SAVE ABOUT 40%

These reductions to foreign visitors afford remarkable savings, while courtesy and friendliness add to the joy of fine, inexpensive living.

Consult your Travel Agent, and write for Booklets

ERMAN RAILROADS INFORMATION OFFICE
11 WEST 57th STREET, NEW YORK, N. Y.



ARTS & DECORATION

Volume L May, 1939 Number 2

Mary Fanton Roberts, Editor
Heyworth Campbell, Art Editor

BOARD OF CONSULTING EDITORS

Harrie T. Lindeberg, Frank Lloyd Wright, Jonas Lie, Walter Hampden, Eva Le Gallienne, Lily Pons

CONTENTS

Talking Shop 6
A Studio Home in the Foothills of the Catskills—*Elsie Speicher*.. 10
A Twentieth-Century Renaissance of Venetian Glass—*Eugene Wright* 14
Little Fountains for Your Summer Garden..... 17
Ten Most Favored Shrubs 18
The Pelican Surveys Modern Architecture—*Herbert Williams*..... 22
Spring Tables—*Florence Smith Vincent*..... 26
Background for Royalty 28
A House that Takes the Line of the Hills—*Douglas Newton*..... 32
Old Italian Chimney Pots 35
Ohio Architects Bow to New England 36
Architecture Under the Surge of Nationalism—*Sydney A. Clark*.. 38
Antiques for the Home—*Arthur H. Torrey*..... 44

ARTS & DECORATION is published monthly, except July, by McBride, Andrews & Co., Inc., Robert M. McBride, President; Russell Hughes, Treasurer; E. C. Turner, Secretary. Publication office: 34 North Crystal Street, East Stroudsburg, Pa. Editorial and general offices: 116 East 16th Street, New York. Advertising offices: New York—116 East 16th Street; Chicago—520 North Michigan Avenue; Santa Barbara, Cal.—29 East De La Guerra; London, E.C.4, England—23 Fleet Street. Subscription price: One year, $3.00; two years, $5.00. For Canadian postage add 50c per year; for foreign postage add $1.00 per year. We are not responsible for unsolicited manuscripts or illustrations. Copyright 1939 by McBride, Andrews & Co., Inc.

DECORATION is published monthly, except July, by McBride, Andrews & Co., Inc. Publication Office, 34 N. Crystal St., East Stroudsburg, Pa. Editorial and general offices, 116 6th St., New York, N. Y. Subscription is $3.00 a year, 35 cents a copy. For foreign postage add $1.00; for Canadian postage, 50 cents. Entered as second class matter at the ice at East Stroudsburg, Pa., under the act of March 3, 1879. Copyright 1939 by McBride, Andrews & Co., Inc.



Consult Your **DECORATOR**

The Old Colony showrooms in New York, Boston, and Los Angeles present permanent exhibitions of hand-made furniture. Here, against appropriate backgrounds, is displayed furniture distinguished for its hand-construction, hand-finish, and authentic design and, suitable for a large home or small apartment. You are cordially invited to visit our showrooms while attending the World's Fair.

Quality Furniture Hand Made

OLD COLONY FURNITURE CO.

385 Madison Avenue, New York

In Boston: 495 Albany Street

In Los Angeles: 816 So. Figueroa Street

CURRENT EXHIBITIONS

XHIBITIONS HERE AND ABROAD

York, N. Y.

ican Woman's Association. 353 7th Street. Group Show; Paint- to May 5th.

merican Place, 509 Madison Av- Paintings, Arthur G. Dove, to 10th.

iated American Artists, 711 Fifth ue. Exhibition of the work of as Benton, to May 12th. Etch- nd lithographs by Grosz, Quin- a, Gropper, Wood, Costigan, an and others, to May 15th. ition of the Society of Painters, ors and Gravers, May 15th to 6th. Annual Exhibition of Amer- Print Makers, May 22nd to June

Club Gallery, 4 West 8th Street. ition of Animal Sculpture, to 6th.

politan Museum of Art, 82nd and Fifth Avenue. A retrospec- xhibition "Life In America For Hundred Years" will open 25th and continue through the er.

um of the City of New York, Street and Fifth Avenue. His- f the Crystal Palace, to Septem- st.

enstein & Company, Inc., 19 East Street. Sources of Modern Paint- hrough May 20th.

on, Mass.

ute of Modern Art: Contempo- New England oils. Spring.

bridge, Mass.

Museum, New England genre. ng May 15th.

eland, Ohio

um of Art. Rembrandt and the Tradition, to May 14th.

London, Conn.

n Allyn Museum: New England tecture. Spring.

idence, R. I.

dence Museum, Rhode Island l of Design: Rhode Island archi- e. Opening April 15th.

Francisco, Calif.

um of Art: 59th Annual Exhibi- f the San Francisco Art Associa- to May 7th. Paintings by Gros, ault, Delacroix, to May 30th.

tle, Wash.

Museum: Master Drawings of the eenth and Twentieth Centuries, ay 7th.

shington, D. C.

ran Gallery: Sixteenth Biennial ition, to May 7th.

um of Modern Art: Decorative to May 7th.

liamstown, Mass.

ence Art Museum: Prints, ges Rouault, to May 8th.

rcester, Mass.

cester Art Museum: Historic England Prints. Spring.

England

Royal Academy Summer Art Exhibition, Burlington House, London. May 1st to August 7th.

Exhibition of Polish Art, New Burlington Galleries, London. May 22nd to June 17th.

Exhibition of Water-Colour Paintings, 26, Conduit Street, London. During May.

France

Salon of the Society of French Artists, Paris. May 1st to June 30th.

Salon of the National Beaux Arts Society, Paris. May 1st to June 30th.

Salon of Applied Arts organized by the Society of Interior Decorators, Paris. May 1st to June 30th.

Beaux Arts Salon, Enghien. May 6th to 22nd.

Germany

Exhibition of East Prussian Art, 1939, Koenigsberg. May 28th to June 25th.

Eleventh Exhibition of Frankish Artists at Plassenburg Castle, Kulmbach. May-September.

"Master Works of German Culture" exposition at Nuremberg. Late May-October.

Italy

Third Italian Art Exhibition, Cremona. May 15th to July 15th.

IX Exhibition of National Arts and Crafts, Florence. May 11th to 28th.

Medici Exhibit, Florence, to October.

Inauguration of the Leonardo da Vinci Exhibition at the Palazzo del l'Arte, Milan. May 9th to September 30th.

Switzerland

Exhibition of Ticino Arts and Handicrafts at Locarno. May 21st to 27th.

ANTIQUE SHOWS

Ann Arbor, Mich.

Harris Hall. May 3rd to 5th.

Baltimore, Md.

Hotel Belvedere. May 10th to 14th.

Bethlehem, Pa.

Woman's Club. May 17th to 20th.

Evanston, Ill.

Women's Club of Evanston. May 22nd to 26th.

Hamilton, N. Y.

Colgate Inn. May 10th to 13th.

Melrose, Mass.

Memorial Hall. May 11th to 13th.

Plainfield, N. J.

Masonic Temple. May 16th to 19th.

St. Paul, Minn.

St. Paul Hotel. May 4th to 8th.

Springfield, Ill.

Hotel Abraham Lincoln. May 10th to 14th.

White Plains, N. Y.

Westchester County Center. May 1st to 6th.

Wilmington, Del.

Hotel du Pont. May 8th to 10th.

PERMANENT EXHIBITS OF ANTIQUES FINE HAND-MADE FURNITURE, AND DECORATED ROOMS

New York, N. Y.

The Albano Company, Inc. 305 E. 46th Street. English reproductions.

Jacques Bodart, Inc. 385 Madison Avenue. French antiques and reproductions.

Brunovan, Inc., 383 Madison Avenue. French antiques and reproductions.

Cassard Romano Co., Inc., 305 E. 63rd Street. French and English antiques and reproductions.

Charak Furniture Company, 444 Madison Avenue. Eighteenth century English and American reproductions.

Henry Fuldner & Sons, 404 E. 14th Street. French and English reproductions.

Grosfeld House, 320 East 47th Street. Contemporary furniture and reproductions of traditional furniture.

Trevor E. Hodges, Ltd., 204 E. 47th Street. Eighteenth century English antiques and reproductions made in England.

Kittinger Company, 385 Madison Avenue. Reproductions of eighteenth century English and American furniture.

The Manor House, Inc., 383 Madison Avenue. Reproductions of French Provincial and English eighteenth century furniture.

Harry Meyers Company, 444 Madison Avenue. Eighteenth century English antiques and reproductions.

Nahon Company, 423 East 56th Street. Eighteenth century English reproductions.

The Old Colony Furniture Company, 385 Madison Avenue. Reproductions of eighteenth century English and American furniture.

Palmer & Embury Mfg. Co., 383 Madison Avenue. Reproductions of English eighteenth century furniture.

PEDAC, Inc., 30 Rockefeller Plaza. Permanent Exhibition of Decorative Arts and Crafts.

Richter Furniture Company, Inc., 510 E. 72nd Street. Eighteenth century English and American reproductions.

Schmieg & Kotzian, Inc., 521 E. 72nd Street. Reproductions of eighteenth century English and French furniture.

W. & J. Sloane, 575 Fifth Avenue. "House of Years" and "Sloane Street."

Shaw Furniture Company, 383 Madison Avenue. Contemporary furniture and reproductions of traditional furniture.

Tapp, Inc., 383 Madison Avenue. Contemporary furniture and reproductions of traditional furniture.

Wood & Hogan, Inc., 383 Madison Avenue. Eighteenth century English antiques and reproductions made in England.

Boston, Mass.

Robert W. Irwin Co., Inc., 495 Albany Street. Contemporary furniture and reproductions of traditional furniture.

Charak Furniture Company, 38 Wareham Street. Eighteenth century English and American reproductions.

Old Colony Furniture Company, 495 Albany Street. Reproductions of eighteenth century English and American furniture.

Buffalo, N. Y.

Kittinger Company, 1893 Elmwood Avenue. Reproductions of eighteenth century English and American furniture.

Chicago, Ill.

Charak Furniture Company, 155 E. Superior Street. Eighteenth century English and American reproductions.

Trevor E. Hodges, Ltd., 152 E. Superior Street. Eighteenth century English antiques and reproductions made in England.

Robert W. Irwin Company, Merchandise Mart. Contemporary furniture and reproductions of traditional furniture.

The Manor House, Inc., 823 S. Wabash Avenue. Reproductions of French Provincial and English eighteenth century furniture.

Tapp, Inc., 1732 Arcade Place. Contemporary furniture and reproductions of traditional furniture.

Grand Rapids, Mich.

Robert W. Irwin Co., Inc., 23 Summer, N.W. Contemporary furniture and reproductions of traditional furniture.

Los Angeles, Calif.

Jacques Bodart, Inc., 816 So. Figueroa Street. French antiques and reproductions.

Charak Furniture Company, 3262 Wilshire Blvd. Eighteenth century English and American reproductions.

Trevor E. Hodges, Ltd., 816 So. Figueroa Street. Eighteenth century English antiques and reproductions made in England.

The Manor House, Inc., 816 So. Figueroa Street. Reproductions of French Provincial and English eighteenth century furniture.

Old Colony Furniture Company, 816 So. Figueroa Street. Reproductions of eighteenth century English and American furniture.

Palmer & Embury Mfg. Co., 816 So. Figueroa Street. Reproductions of English eighteenth century furniture.

Tapp, Inc., 816 So. Figueroa Street. Contemporary furniture and reproductions of traditional furniture.



OUR DESIGNERS ARE YOUR DESIGNERS. Our workrooms are your workrooms. Our facilities are at your service. We reproduce Traditional—We design Modern. We harmonize the two when your problem demands their combination.

From our reserve stock your needs can be instantly met—but if you prefer we will construct to your order—in whatever style or period you may require.

Consult Your
DECORATOR

RICHTER

FURNITURE COMPANY
510-514 EAST 72ND STREET
NEW YORK CITY

MODERN..
not for just today!



on't expect to change your home
ery year! Good Modern design
ll outlast the fads and fancies of
th period and modern decora-
n today. With an eye to the
ture, Modernage designs its pieces
th a basic simplicity and quality
at will always be good taste. Our
corators help you create Modern
eriors of lasting distinction!

Modernage
162 East 33rd St.
New York

merica's Largest Modern Furniture & Rug Establishment

CRESTMONT INN Eagles Mere, Pa.

40th Season Opens June 15

ny road's the right road that
ads to this hospitable, beauti-
l Inn. On the lovely Lake of
agles, high in the bracing air
f the scenic Alleghenies (2200
. alt.) Golf, tennis, swimming
72° to 76° water), canoeing,
ating. Indian trails, delightful
roads lure hikers, riders, motor-
ists. Children have their own
playgrounds, supervised by a
trained kindergartner. Game
room, dancing, concerts. *No
mosquitoes.* Distinguished clien-
tele. Cottages for families.
Write for folder BG.

William Woods, Proprietor, Eagles Mere, Pa.



ON OVAL GARDEN SETTEE

#9—38" long, 31" high
$14.00 undecorated
$16.00 painted
#9A—42" long, 31" high
$16.00 undecorated
$18.00 painted

mall addition West of the Rockies.
Freight prepaid

Send for circular on other garden ornaments

THE GRAF STUDIOS
WILMINGTON, OHIO

Wanted
ORIGINAL POEMS, SONGS
for immediate consideration

Send poems to

UMBIAN MUSIC PUBLISHERS LTD.
t. W-54 Toronto, Can.

FOR RENT
at
EAST HAMPTON
Long Island
OCEAN DUNE
or
VILLAGE COTTAGES
Large or Small
E. T. DAYTON, realtor
Tel. East Hampton 231 or 469

• PLANS •



Before building, call and see my books of plans and exteriors.

Books
"Six Houses, Dutch & Cape Cod" $1.00
"Six Early American Houses" $1.00
"Six French Provincial Houses" $1.00
"Six One Story Cape Cod Houses" $1.00
"Colonial Houses" $5.00
"Stucco Houses" $10.00

HENRY T. CHILD, *Architect*
16 East 41st Street, New York, N. Y.

TALKING SHOP



A VERY elegant dressing table and chair shown at the right. The table has cast-iron legs with top and apron in clear mirror. The drawer and legs are finished in silver leaf with gold wash. $120.00. Above the table is a three-way mirror framed in finely cut baguettes. $84.00. The mirrored dressing-table stool is covered in satin. Muslin cost: $115.00. The two Louis Philippe vases are $37.50 a pair. From Richard L. Sandfort, Inc., 155 East 54th Street, New York.



A SILVER chest of San Domingo mahogany hand rubbed to show clearly its beautiful patine. Mahogany treated in this fashion comes through in a lighter tone and soft as velvet. $150.00. From Lathrop Haynes, Inc., 392 Park Avenue, New York



A MODERN vase, "Les Eglantines" is a new creation. It retails at $5.00 in crystal and $7.00 in opal. Especially appropriate for spring flowers. From Verlys of America, 342 Madison Avenue, New York.

FOR THE PANELED ENGLISH ROOM



BECAUSE of the exquisite blending of dark blues, soft reds, pale greens, ivory and other Oriental colors found in the Fereghan rugs, they have always been favored for use in an English Paneled Living Room such as that illustrated. The small Herati pattern typical of these rugs makes the colors lie in their proper place on the floor, despite their brilliancy. The geometric lines are in keeping with the spirit of these rooms. We have a large and well assorted stock of Antique Fereghans in unusual sizes available either in one large rug or in sets of three. Our Special Order Department has also been successful in reproducing these rugs in subtle antique colorings and with typical texture. We can weave them in the exact size and pattern desired and sets can be matched perfectly. Pending completion of the rugs we loan suitable pieces, if necessary. Our folder "A" on Rugs in Decoration will be sent on request. Please mention your architect, decorator, or dealer.

KENT-COSTIKYAN

711 FIFTH AVENUE • NEW YORK

At 55th Street

Hand-woven Rugs carried in stock or made to order . . . Orientals, Chinese, Spanish, Aubusson, Savonnerie, Bessarabian, Needlepoint . . Antique Hooked Rugs . . Wide Seamless Plain Carpets

K-C Founded 1886

Boston • Chicago • Los Angeles

Consult Your DECORATOR

Many home-lovers who are sensitive to the permanent beauty and satisfaction of a well-decorated interior, are not aware of the scope of the service rendered by the decorating profession.

After consulting an Interior Designer to create the interiors of their entire home or even one room, many are loath to make use of the same talent and experience when, later, those important small changes and additions are necessary. Again, those who have never used the services of a Decorator and are not ready to do over an entire room, do not feel free to bother a Decorator for aid in selecting one piece of furniture or the fabric for a pair of curtains.

The Decorator, however, with professional pride, is constantly interested in the beauty and livability of your home. A new chair for the living room or a new rug for the bedroom requires the same trained ability as the selection of elements in an entire decorating scheme. It is to your advantage, for the sake of your investment in your home and the lasting satisfaction which comes with the knowledge that your interiors are correct, to

CONSULT YOUR DECORATOR—ALWAYS!



The English antiques and reproductions, which are on display in Mr. Hodges showrooms today, have been selected carefully with a critical faculty developed from years of experience with fine furniture both here in the United States and in England. Each piece has been chosen for its usefulness as well as for its beauty.

Consult Your DECORATOR

First of all, each piece must be well-constructed and must withstand the rigours of American climatic conditions. It must serve its purpose well. Secondly, it must satisfy the prevailing taste in style and its colour and design must be of the finest. Each piece in Mr. Hodges' collection is an enduring investment in pleasure and beauty.

You are cordially invited to inspect this collection, especially this summer, when, owing to the World's Fair, an unusually large and varied stock will be on display. Purchases can be made only through recognized dealers and decorators.

TREVOR E. HODGES, LTD.

IMPORTERS OF *Fine English Furniture*

WHOLESALE ONLY

204 EAST 47TH STREET, NEW YORK

LOS ANGELES · MR. ROBERT L. VALLETTE · 816 S. FIGUEROA STREET





ABOVE is a view of the sitting room in the Speicher home in Woodstock, showing the arrangements planned by Mrs. Speicher. Below right is the studio when it was first discovered some twenty-five years ago. On the next page is a view of the west side of the house, showing the red brick chimney and the crosslath fence.



ARTS & DECORATION MAY • Vol. L • No. 2

A STUDIO HOME IN THE FOOTHILLS OF THE CATSKILLS

By Elsie Speicher

Editor's Note:—

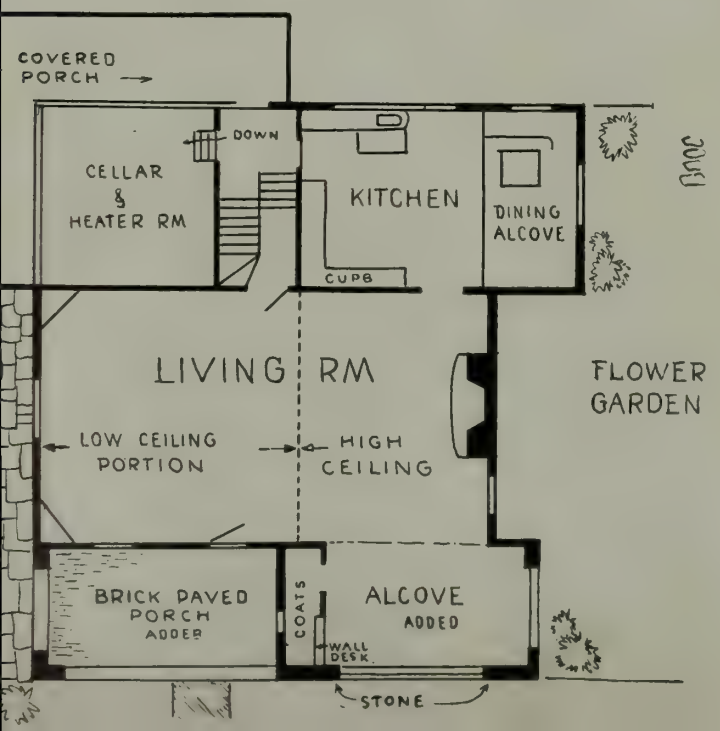
It is springtime in Woodstock, the meadows running over the hillsides are all in bloom, and there is a faint smell of wild strawberries in the air. Clematis and woodbine are flowering over the gray stone walls. Clover and buttercups form a border for the hay fields. Woodstock is like this as we are going to press and it was like this the first time I ever stayed at the artists' community there. We were visiting the George Bellows', who at the time were living high up on the hillside, and spending part of our time with the Henri's, who were living further down the hill in a gaunt old house with a fine northern light for painting. As Mrs. Bellows was very busy at the time with the children we took our meals with the Henri's. Two or three times a day we crossed the meadows to have breakfast, lunch or dinner on the wide porch of the Henri's house which looked down over the valley.

Much nearer the village, Leon Kroll lived in a little farmhouse, using the North veranda as a studio and giving fascinating dinners prepared by a magnificent cook from Martinique. The dinners were out-of-doors always and began with the appearance of the black



in yellow and orange apparel, bearing aloft a basket of brilliant fruit.

ross the roadway, still nearer the village, was the o home of the Gene Speichers. Even in those it was beginning to be a center of interest for the orld. It was on an upland meadow, with a white -lath fence about it, a little flower garden at the and a porch where on special occasions friends ered together to have a dinner cooked by Mrs. cher, and served with the help of a few famous ts. Those were joyous days, and the little com- ity of great people made an evening on the





ABOVE is the famous front porch of the Woodstock house with a garden border at the edge of the terrace. At the center of the page is a view of the original studio as it was progressing into a house, and at the left is the first-floor plan, showing the arrangement of the living room in relation to the kitchen, cellar and flower garden.

Speicher porch an event. These men not only painted, but they were philosophers; men who traveled the world over, and who knew life in its beautiful as well as its tragic ways. They were making art history then, and their point of view was a prophecy of art conditions today.

Gene Speicher was the youngest of the men but al-

ready his brush was established, and after dinner the gathering would group itself about his easel, realizing the importance of his gift. They were one and all his lifelong friends. Although today Eugene Speicher has reached the pinnacle of his career, the Woodstock house, much grown up, is still his home and the background for his work. The history of the growth of the studio is a quiet romance of homemaking extending over a period of years, until it has developed into the charming studio shown in the illustrations.

Following is Mrs. Speicher's story of the finding and reconstruction of the studio home:—

The house was originally built in 1911 by a farmer named Calvin Short and consisted of two single northlight studios, eight by sixteen, and a single room eight by eight to go with each. Fortunately, Gene saw it before the partition went up between studios and told Mr. Short he would take it just as it was—a studio sixteen by thirty-two with two small adjoining rooms, one for a kitchen and one for sleeping.

It was simply and solidly built—not sealed for *(Continued on page 46)*



ABOVE is the arrangement of one wall space in the living room. The group of windows with ruffled curtains and flowers fill the window ledge.



THE closeup below shows the ceiling with its century-and-a-half old beams supporting the plaster, and the arrangements of several windows with closets and bookshelves under the window ledges. The room, a charming and gracious place, is full of sunlight.



REPLICAS of the work of Venetian glassmakers. Flask decorated with the heraldic symbol of the Viscount of Milan; copy of a bowl from the treasure of San Marco in Venice; a Spanish bottle of the fifteenth century; copy of a goblet made about the year 1300 and found under the ruins of San Marco.

A TWENTIETH-CENTURY RENAISSANCE OF VENETIAN GLASS

By Eugene Wright



A CHALICE whose antecedents date back to ancient Greece. The form, design and methods of execution are derived from many schools over centuries.



A MASTER craftsman applying the finishing touches to a goblet. He uses instruments that were patterned after those employed by Petrus Flabianus in 1090.

ON the little island of Murano, in the Venice lagoon, astonishing things are happening in the matter of glass—and as a matter of fact, have been happening since 1866 when Venice decided to regain her world supremacy in the crystal art. But it is only of recent years that this goal has been reached, and that one has been able to speak in the same breath of Venice-Murano goblets and the creations of her great Barovier of the Fifteenth Century.

Today, from the glassware being produced in Murano, it would take Barovier himself to dispute this achievement. Wine glasses at five hundred dollars a dozen and stained-glass windows that require years to make and are paid for in sums of five and six figures may be disputable



THESE are sixteenth-century goblets and a decanter modernized by Murano craftsmen. The stems are in the current mode, while the delicate engraving is achieved through processes employed four hundred years ago.

evidence of the world's best in artistic glasswork: they at least bear witness to the painstaking labor that warrants such prices and an unhurried, methodical procedure characteristic of the methods employed at the height of the Renaissance when Venetian glass was the marvel of the world. In fact, Venetian—or Muranese—glass of this period occupies much the same position in the history of glass that the works of Raphael, Titian, Michelangelo and other great Florentines occupy in the history of painting. The work has never been equalled.



BRILLIANT colors and fluid grace mark these tropical fish as outstanding examples of Murano glass. They are designed to hold single flowers.

DESIGNS for modern Venetian glassware originated in patterns back in the fifteenth century. The modern goblet at the right is decorated in the familiar camaieu style, popular in the fourteenth century, while the stem of the tall glass is typical of Venetian treatment throughout the centuries.





THIS is an exercise in Venetian craftsmanship copied by modern glass-blowers in Murano.



STREAMLINED ebony elephants designed and executed by the Murano craftsmen. Though bizarre, this modern work reveals the imaginative range of the glassworker.

The Venice-Murano industry, taking its name from the two spots in Venezia where the art flourished (it was founded in Venice prior to the Eleventh Century, removed to the island of Murano in 1291 by order of the Grand Council of Venice to avoid the danger of a conflagration in the city due to the kilns) is a projection in time not only of the ideals of Renaissance glass but of the methods, tools and conditions under which these ideals were realized.

The art of making fine glass, as your encyclopedia will tell you, has changed very little within the past three thousand years. Most of the ingredients known today in the making of glass were employed by the Egyptians, the Phoenecians and the Greeks. In fact, a number of secret formulas involving the use of aventurine and calcedony were periodically lost, and discovered again in the rise of a new great master of the science, as was the case in Venice between the middle of the Eighteenth Century, about 1838, when Domenico Brusselin gave to the dying industry the stimulus it needed for a fresh start. Glassworkers of this revival period were no longer on a social level with the nobility; no longer, like diplomats, exempt from arrest and allowed to bear arms. The secrecy and oaths of loyalty required of apprentices to the early Muranese industry vanished with an era that had produced its Leonardo's and Della Robbia's and waited for posterity to supersede it.

About the time, however, that the Civil War was being fought here in America the old Muranese artistry, revived along Renaissance lines, had reached such a point of excellence that sufficient capital was found to establish a powerful company. Since that time, Venetian glass has been rising steadily to the crest of a new cycle; in fact, from the appearance of the kilns, workrooms, the glass itself, the workmen, designers and procedure, it would be impossible to know whether the fires had ever been allowed to die down, even for a limited time.

The Renaissance standard prevailing at Murano, the time employed in turning out an object is of little consequence except, perhaps, to the purchaser. It is no uncommon thing for Venice-Murano workmen to spend three years in turning out a dozen wine glasses; six months to *(Continued on page 42)*

MODERN Venetian table decorations. Green pigment and air pockets in the glass lend lightness and color which offset the bulk of the center piece.





Photo by Harold Haliday Costain

THE graceful fountain above is from the garden of Bernon T. Woodle at Irvington, landscaped by Lewis and Valentine. The figure, designed by Ruth Yates, is a far cry from the curious little one at the right. There the fountain itself is a slight shaft of water coming up from the side of a hat to form a narrow feather.



A GROUP of lead wall fountains from the Erkins S



Photo by Hedrich-Blessi

LITTLE FOUNTAIN FOR YOUR SUMMER GARDEN





THE wall fountain at the extreme left in terra cotta was designed and executed by Jessie A. Stagg. It is also made in cast lead and cast bronze. From the Terrace and Garden Shop. Photo by Peter A. Juley & Son. Unlike the group of wall fountains at the top of the page, which are grotesque representations of horned devils, dolphins and lions, Mr. E. Salvatori's conception of a sea horse at the left is a conventionalized study. It is made of lead, and the water for the fountain drips from the nostrils of the horse. The various fountains shown here are so simple in design and execution that they are suitable for practically every little summer garden. The attachment to a water supply can be done by your local plumber.



PHILADELPHUS Virginalis produces a profusion of delicate and fragrant blossoms in either sun or partial shade.

TEN MOST FAVORED SHRUBS

Selected by Leading Nurserymen

FLOWERING shrubs are the answer to countless garden problems. They serve as a screen, shutting out unsightly objects. They are especially valuable to the gardener who has a limited amount of time to give to his garden, for a well-planned planting of shrubs will produce flowers from early spring until fall and once established requires very little care. If berry-bearing shrubs

THE TEN MOST FAVORED SHRUBS	
Syringa (Lilacs)	(8)
Forsythia	(8)
Spirea	(8)
Viburnum	(8)
Kolkwitzia Amabilis (Beauty Bush)	(6)
Weigela	(5)
Philadelphus (Mock Orange)	(5)
Hydrangea	(4)
Deutzia Gracilis	(4)
Azalea	(3)

The figures in parentheses represent the number of votes each shrub received.

Photos by J. Horace McFarland Co.



effect of handsome
d showy blossoms
angea Paniculata
rticularly appropri-
tion planting.

are included in the planting, and several such species should be, there will be color well into the winter, and the fruit will attract the birds to the garden, contributing color, movement and music as well as helping to control insect and grub pests.

Too little thought is given to flowering shrubs by many gardeners. For this reason ARTS & DECORATION has taken a poll among leading nurserymen of the country which included Barnes Brothers Nursery Co., Henry A. Dreer, Glen Brothers, Peter Henderson and Co., Hicks Nurseries, The Stephen Hoyt's Sons Co., R. M. Kellogg Co., The Wayside Gardens Co., and A. E. Wohlert's Nurseries, to discover what they considered the ten best shrubs for the home garden. The question they were asked was "What do you consider the ten best shrubs for ease of culture, adaptability to soil, hardiness, comparative resistance to insects and diseases, and effectiveness of bloom?"

An important consideration in selecting these shrubs is emphasized by Peter Henderson and Co., who write, "The home owner does not usually have sufficient space to grow a great variety of flowering shrubs. Consequently, it is vitally important that the most desirable varieties be planted. Much time is wasted if a second planting has to be made because of an unfortunate selection of varieties."

The results of this poll are interesting because they show that the ten shrubs chosen by the experts are those that have been the most beloved by



PUTTING forth an abundance of lovely pink flowers in May and June, the slender arching branches of Kolkwitzia Amabilis make it, indeed a "beauty bush."

How the Nine Nurserymen Actually Voted

Barnes Brothers Nursery Co. Yalesville, Conn.	Henry A. Dreer Philadelphia, Penna.	Glen Brothers, Inc. Rochester, New York	Peter Henderson & Co. New York, N. Y.	Hicks Nurseries, Inc. Westbury, Long Island New York	The Stephen Hoyt's Sons Co., Inc. New Canaan, Conn.	R. M. Kellogg Co. Three Rivers, Mich.	The Wayside Gardens Co. Mentor, Ohio	A. E. W Nurseries Narberth
SYRINGA VULGARIS (Lilac)	BUDDLEIA (Butterfly Bush)	BARBERRY THUNBERGI	SYRINGA (Lilac)	SYRINGA (Lilac)	SYRINGA (Lilac)	SYRINGA (French lilacs)	SYRINGA VIRGINALIS	SYRING (Lilac Vulga Impro
FORSYTHIA Spectabilis	FORSYTHIA INTERMEDIA SPECTABILIS (Golden Bells)	FORSYTHIA Intermedia	FORSYTHIA (Golden Bell)	FORSYTHIA Intermedia Spectabilis	FORSYTHIA (Golden Bell)	ALTHEA (Rose of Sharon)	FORSYTHIA INTERMEDIA SPECTABILIS	FORSYT in vari
SPIREA PRUNIFOLIA (Bridal Wreath)	SPIREA VAN HOUTTEI	SPIREA THUNBERGI	SPIREA VAN HOUTTEI	SPIREA VAN HOUTTEI	SPIREA VAN HOUTTEI	SPIREA VAN HOUTTEI	LILACS	SPIREA in var
HIBISCUS SYRIACUS (Althea)	VIBURNUM CARLESI (Fragrant Viburnum)	VIBURNUM OPULUS	VIBURNUM CARLESI	VIBURNUM CARLESI	VIBURNUM TOMENTOSUM (Single Japanese Snowball)	BUDDLEIA ILE DE FRANCE (Butterfly Bush)	VIBURNUM BURKWOODI	VIBURN many
KOLKWITZIA AMABILIS (Beauty Bush)	KOLKWITZIA AMABILIS (Beauty Bush)	VIBURNUM PLICATUM	KOLKWITZIA (Beauty Bush)	KOLKWITZIA AMABILIS	KOLKWITZIA AMABILIS (Beauty Bush)	DAPHNE CNEORUM (Garland Flower)	KOLKWITZIA AMABILIS	DAPHN
WEIGELA Eva Rathke	WEIGELA Eva Rathke Diervilla	WEIGELA Eva Rathke	WEIGELA Diervilla	COTONEASTER DIVARICATA (Spreading Cotoneaster)	VIBURNUM SIEBOLDI	SMOKE TREE	FLOWERING CHERRIES	WEIGEL
PHILADELPHUS VIRGINALIS (Mock Orange)	PHILADELPHUS VIRGINALIS (Mock Orange)	LONICERA TATARICA (Tartarian Honeysuckle)	PHILADELPHUS (Mock Orange)	PRUNUS TOMENTOSA (Nanking Cherry)	PHILADELPHUS CORONARIUS (Sweet Mock Orange)	CALYCANTHUS (Sweet Shrub)	FLOWERING CRABS	PHILAD (Mock
DEUTZIA GRACILIS (Slender Deutzia)	PYRUS JAPONICA Cydonia (Japanese Quince)	DEUTZIA GRACILIS	LONICERA (Bush Honeysuckle)	LONICERA MAACKI (Amur Honeysuckle)	DEUTZIA GRACILIS (Slender Deutzia)	HYDRANGEA A. G.	DEUTZIA GRACILIS	CYDON (Quin Chae
EUONYMUS ALATUS (Winged Euonymus)	HYDRANGEA PANICULATA GRANDIFLORA	SYMPHORICARPOS RACEMOSUS (Snowberry)	HYDRANGEA GRANDIFLORA	EUONYMUS ALATUS	EUONYMUS ALATUS (Winged Euonymous)	HYDRANGEA PANICULATA GRANDIFLORA	CORNUS FLORIDA (Dogwood)	HYDRA many
AZALEA Hardy deciduous	VITEX MACROPHYLLA (Chaste Tree)	SYMPHORICARPOS VULGARIS	BUDDLEIA (Butterfly Bush)	VITEX MACROPHYLLA (Chaste Tree)	HIBISCUS SYRIACUS (Althea)	AZALEA MOLLIS	CORNUS FLORIDA RUBRA (Red Dogwood)	AZALE RHODO



WEIGELA is excellent for background planting because of its height, spread and profusion of blossoms. It blooms abundantly in June and continues to a lesser extent in summer.



DEUTZIA Gracilis is considered one of the best dwarf shrubs, and prefers a well drained soil.

ur gardeners for many years. a (Lilacs), Forsythia, Spirea Van ei (Bridal Wreath) and Viburnum many varieties led the list with otes each. Next came Kolkwitzia lis (Beauty bush), with six votes. la and Philadelphus (Mock e) received five votes each while ngea and Deutzia Gracillis were four votes apiece. The Azalea in es was mentioned by three of the ymen.

tically every gardener will agree he various varieties of *Forsythia* e a place at the head of the list, is one of the first harbingers of with its graceful sprays of golden looming before the leaves appear. the blossoms disappear, the foliage, is unusually good, will remain he late fall. Forsythia can supply cut flowers for the house from after Christmas until it blooms outdoors, for it opens easily and fairly quickly when placed in water in a sunny location in a moderately warm room. The forced flowers, unlike many other species, lose little of their color or size when brought to bloom indoors. Forsythia does not require a special kind of soil and will do well both in the sun and partial shade.

There is no more lovely sight in the spring garden than a *Spirea Van Houttei* in full bloom. Its graceful arching branches covered with heads of delicate white blossoms have won for it the appropriate name of Bridal Wreath. It can be used to good effect as a cut flower and combines attractively with spring garden flowers. The shrub prefers a sunny location and a fairly good soil to make the best showing.

It is not difficult to understand why *Syringa (Lilacs)* won a high vote, for it is one of the most loved of shrubs. One finds it both in the farmyard and in the most sophisticated garden in one or more of its two hundred named forms. However, the simple Syringa Vulgaris and the most exotic of the hybrids have many of the same qualities in common. They are probably the most fragrant of the shrubs, and their beautiful, heavy flower heads in shades of pink, blue, lilac and white are accompanied by handsome foliage of a soft, delicate green. It hardly seems necessary to mention that they are highly satisfactory as cut flowers. Because Lilacs do well in almost any soil and in most situations, provided they are not crowded, Barnes Brothers Nursery Co. suggests the following so-called French Hybrids: single varieties, Jan Van Tol (white), President Lincoln (blue), Charles X (Lilac) and Ludwig Spaeth (Purple); double varieties: Ellen Willmott (white), Katherine Havemeyer (blue), Michael Buchner (lilac), and Charles Joly (purple).

The fourth of the shrubs to receive eight votes was *Viburnum* in its various forms. Of the eight nurserymen who chose Viburnum only three selected the same variety, Viburnum Carlesi, or Fragrant Viburnum. In any of its forms, it is a satisfactory and ornamental shrub of good orderly shape. Most Viburnum can be grown in a number of kinds of soils and situations provided they get a moderate amount of moisture. Viburnum has, however, one annoying enemy, the snowball Aphis, which must be watched for, and if it appears, controled. Otherwise, the blossoms and foliage will be ruined.

Kolkwitzia amabilis, or Beauty Bush, is a tall graceful shrub, growing from five to eight feet and valuable where a tall shrub is needed. The abundance of lovely pink flowers appearing in May and June, its slender arching branches and its fine texture all account for its popularity. But its outstanding quality is that it flowers best in poor soil, something that can be said of few growing things.

One of the showiest of the early summer shrubs is *Weigela.* Its graceful branches, laden with white, pink or red flowers create a lovely spot of color in any garden. A variety particularly recommended by the nurserymen is Weigela Eva Rathke which produces abundant dark red flowers in June and to a lesser extent throughout the summer. Weigela is usually a tall shrub of somewhat spreading habits and for this reason is excellent for background planting.

The delicate, waxy blooms and delicious fragrance of *Philadelphus* (Mock Orange) have endeared it to everyone who is interested in growing plants. It will stand more shade than most shrubs and has upright orderly growing habits. The Philadelphus Virginalis is the favorite variety of the nurserymen. It blooms profusely in June, bearing masses of semi-double pure white flowers and will bloom less freely through the summer.

Because it is late flowering and because of its beautiful shape and handsome foliage *Hydrangea Paniculata Grandiflora* wins a place among the favored shrubs. Properly pruned and trained it will grow in a tree-like form. The flowers first appear as panicles of greenish-white flowers which, as they mature, turn white. With the first chilly weather they become a soft rose pink, growing darker with time until they become brownish in color.



HARBINGER of spring, Forsythia Intermedia has beautiful golden blossoms, good foliage, and a graceful shape. It thrives in indifferent soil and is excellent for forcing indoors.

The low compact habits of growth and its profusion of white flowers commend the *Deutzia Gracilis* to growers of shrubs. It is considered one of the best dwarf shrubs and as its name implies is slender and graceful in shape. Deutzia blooms in early summer and prefers a well-drained soil.

The brilliant coloring and delicate blossoms of the *Azaleas* and *Rhododendrons* put them among the most beautiful of the flowering shrubs. Both thrive in semi-shade and require an acid soil. The low-growing forms are especially valuable for the foreground of a shru planting and can be had in a great v riety of color.

One excellent reason for growi shrubs is to attract birds to the garde We quote Peter Henderson and Co pany: Shrubs that have colorful a edible berries or fruit serve a doub purpose. They are beautiful in the selves, and also encourage the birds stay in the garden. The following dw trees and shrubs can be strongly reco mended to those who wish to attr birds to their gardens: Cornus Flori (Dogwood), Malus (Flowering Cra Lonicera (Bush Honeysuckle), Barbe (Barberry) and Crataegus Oxyacant (English Hawthorn).

SPIREA, Syringa and Viburnum are old favorites that have an established position in every garden whether it is old or new. Judicious cutting, which is pruning, furnishes beautiful bouquets and also benefits the shrub.



WILLIAM MUSCHENHEIM, ARCHITECT



THE home of Mr. Alfred De Liagre has created a lively interest in the modern type of architecture. It is concrete, with wood frames and exterior walls of asbestos shingles. A feature of the De Liagre house is a fine canvas deck on the upper roof which is covered with gravel and finished with copper molding.

THE PELICAN SURVEYS MODERN ARCHITECTURE

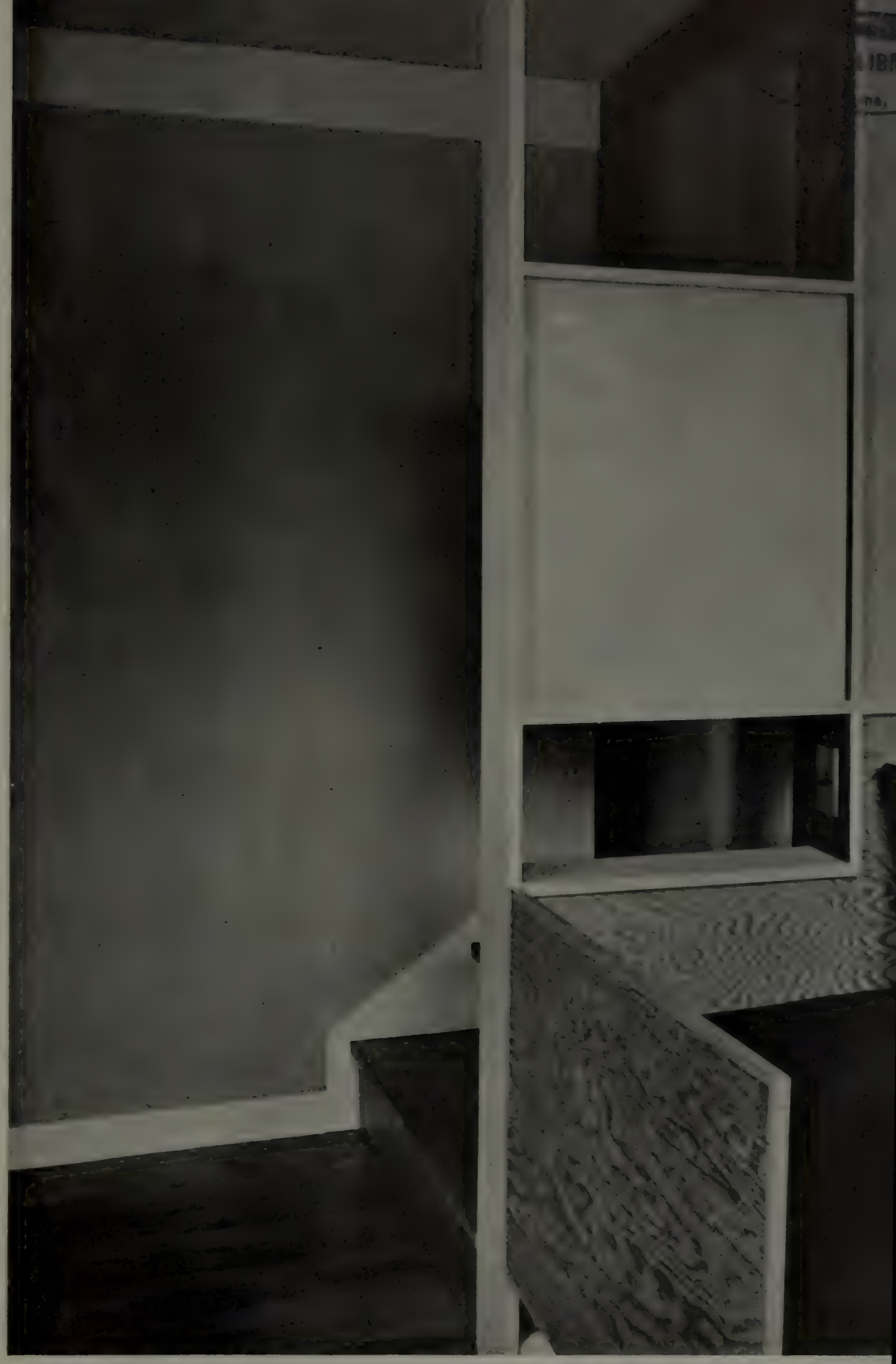
By Herbert Williams

NOWHERE else has modern architecture been so successful in proving its ambitious claims as in the week-end house. For this there are several reasons, including the fact that the design problem which this kind of house presents, itself a twentieth-century phenomenon, lends itself most easily to a twentieth-century solution. Most important, however, seems to be the freedom which it grants the designer: freedom not only from tradition-bound habit, but equally from the rigid dictates of that Cubistic-Modern which must assert its difference in the face of the fact that it cloaks an interior essentially little different from that which lurked behind Hudson River Bracketed.

Thus if the modern house must be "a machine for living," and look it, it is the saving grace of the modern week-end house that it is a machine for light-hearted living, and may express this inside and out.

But the freedom which it grants the architect goes further than this. It means freedom from the size limitations and other restrictions of the city lot, freedom from the bugaboo of resale value, freedom from the striving to keep up with the Joneses, freedom from the fear of doing something different, especially when this means something a little unfinished looking to unaccustomed eyes. Such houses are usually built by people who want a place in which to relax and be themselves, but not the least of their virtues is the opportunity they afford the architect to relax for a moment and do things a bit more as he would like to.

That this redounds to the advantage of the client is evidenced by the example shown on this and the succeeding pages. Here is a modern house which is modern in the best meaning of the term: modern



AN end of the living room shows a stairway that runs up to the deck above. The railing is cobalt blue and the walls are of plywood. At the left of the stairway is a removable panel which hides a space that can be used for an extra guest or maid's room if needed.

in its obvious livability, in its frank use of economical materials, in the sweeping line of its simple "shed" roof. And functional in the important sense that the architect has wisely permitted the conditions of the site to determine the main outlines of his design.

Built on a mountainside to command a sweeping view to the southwest, the house "opens up" on that favorably oriented side. Here is the living room, with its enormous windows carefully shaded from the glare and heat of the summer sun by the generously overhan ing roof. Here, too, is the sun dec built over the major bedroom, whi juts out from the main body of t house. And a second bedroom, locat under the high part of the roof, on t sun-deck level.

In the northeast corner, towards t main approach, is the kitchen and di ing alcove. Behind the living room, the north side, under the low part of t roof, two extra bedrooms for guests.

Such is the plan of "The Pelica





ONE end of the upper deck (left) overlooks the Catskills, with a wide sweeping view of the valley below. The doors throughout the house are wood veneer set flush.

ed to satisfy the owner's long-felt ring for a simple modern house rily for summer use. This it does, loes well, but its significance is r than that. For "The Pelican" ed for the de Laigre family bird, in turn owes its choice to the use pelican carving to identify the home in Lièges, Belgium, before ntroduction of street numbers) its place among those few outstand- xamples of modern design which definite promise of the develop- of an indigenous American style. ed to our climate and way of living, examples which will be looked back on for inspiration for years to come.

For "The Pelican" is a true trail-blazer, no mere stereotyped reproduction of a half-understood "International Style." Especially is this evident in its use of color, contrasted with the warmth of natural materials. Outside are natural gray asbestos shingles, with white trim except for the large corner window and west door, which are respectively strong green-blue and maroon. The concrete block base is mostly light cobalt blue and the north terrace terra-cotta colored, while the south terrace is natural gray with the base under the living-room window black.

Inside, the twenty- by thirty-foot living room extends to the underside of the sloping roof, and has natural waxed woodwork and beams, natural V-jointed insulation board and fir plywood walls, contrasting with blue, orange and maroon upholstery. Kitchen and dining alcove are black and white, while bedrooms are variously finished with black and white, deep red, blue-green, and lemon-yellow trim.

Use of natural fieldstone for the living-room fireplace indicates that the archi-



AN exterior view of the De Liagre home shows the interesting finistration and use of asbestos shingles on exterior walls. All the trim here, as elsewhere, is cobalt blue and the door is wood veneer.

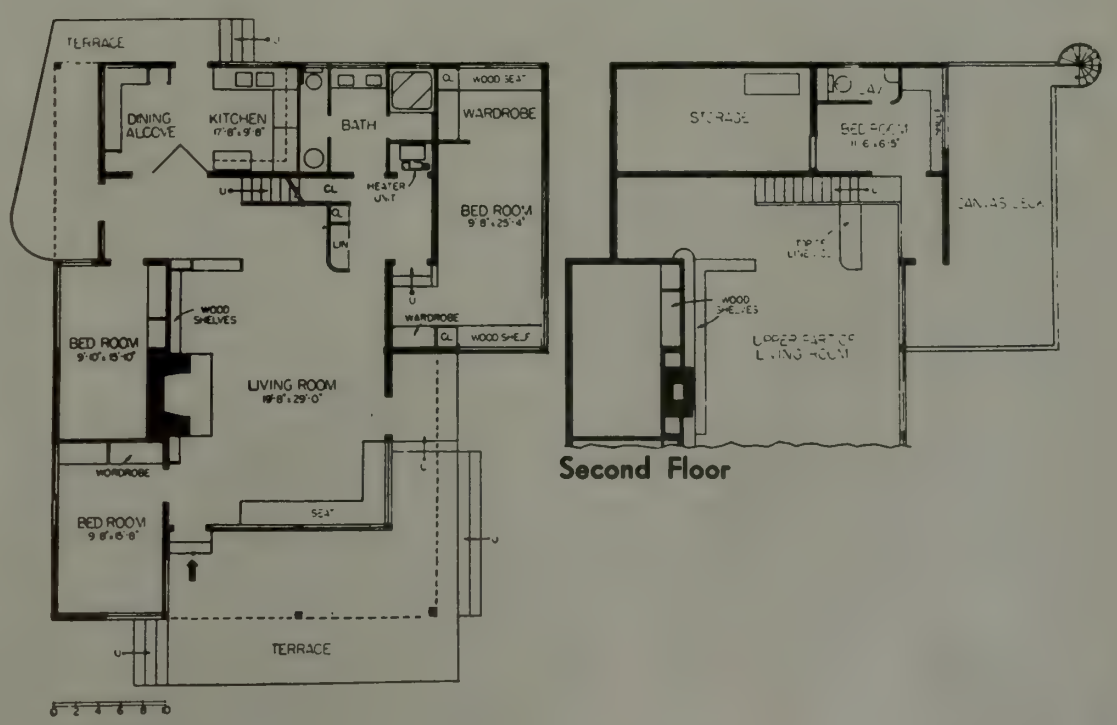
THE fireplace in the living room is set up with local stone and reaches from floor to ceiling. The windows open out on the hillside and the coloring of the room is exceedingly brilliant.

tect makes no fetish of his modernism but rather works with the materials at hand for best effect. Equally important touches are the use of flush doors, inconspicuous streamlined hardware, and simple, single-thickness construction for cabinet work such as the shelving alongside the fireplace, carried out on the exterior by the use of single-pane sash, mostly fixed, with outswinging ventilator sections, and the neat pipe rail and spiral iron stairway from the sun deck.

Furniture of modern design in wood and metal, together with built-in cabinets and lighting fixtures and excellent kitchen equipment make housework easy for owner-housekeeping on winter week ends and sufficiently attractive to induce servants to spend their summers out of town.

All of which the family Pelican, from his favored position on the mantlepiece, seems to survey with manifest approval, despite its dissimilarity to his accustomed medieval setting in far away Lièges.

THE floor plan shown below is helpful in understanding the interesting and practical design of the De Liagre home. It has been worked out for the complete comfort of the owner with the view of making the house a cosy summertime and week-end place.





AT a debutante's tea a rayon damask cloth, the shade of a wild rose, is the background for white Wedgwood with rose-bud design; a glass swan sails a cargo of spring flowers over a crystal pond; the silver tray and the boy and girl figurines lend an air of sophistication. Wedgwood china and glass swan from Scully & Scully. Figurine from Carole Stupell; cloth from McGibbon & Co.

Spring Tables

SUMMER days are here again and with them all the pleasantries of outdoor entertaining, popular because it is more or less informal. Cool viands, tinkling glasses, crisp garden salads . . . it is a special kind of pleasure to dine where the sky's the limit and the green grass grows all around, whether it is luncheon under an awning, tea as the shadows lengthen, dinner haloed by the setting sun, a snack by moonlight or the rays of a hurricane lamp.

The vogue is divided against itself right now. On one hand there is a very definite trend towards the romantic, and it is perfectly logical for tableware to take its cue from the past, just as our clothes have done, both in form and in pattern, to become part and parcel of the Victorian revival.

So we find china sprinkled with Dresden blossoms, glass

By FLORENCE SMITH VINCENT



AFTERNOON TEA is one form of entertaining that requires but little time and trouble. Hot muffins, tea, strawberries surrounding a neat little heap of powdered sugar—it is just as simple as that! But the tea is a treat to eye as well as palate. Blue and yellow pottery is set on translucent mats, each flaunting flowers that bloom in the spring. Pottery courtesy of the Mayhew Shop.



A DINNER table that com bright yellow, brown green in spring-like mood. plates are green and yellow the covered onion-soup have brown and yellow st The individual split bamboo are bright yellow, the silv from Gorham. Two Ve glass figures in green flecked gold and a Franciscan bowl with green and filled with y and maroon pom-pom d make the center-piece. Fo glasses are used, and the s plates and underliners a Patio, Franciscan Ware.

LUNCHEON out-of-doors the luncheon plates of ciscan ware in Padua patte rich brown and brilliant y against ivory. The hand- ribbed tumblers are amber the coarse linen mats rus natural color; from F Cohn. The glass rods are Hawaii and the unusual c handles are walnut. There French pewter jug with a bound handle. Ivy and hi blossoms arranged around magnolia tree form the piece.

Photos—Gladding McBean & Co.

etched with garlands, linens appliquéd with doves and quaint little figurines politely elbowing flowers off the center-piece to give an old-fashioned flair to the setting.

The old-time pink and blue color combination is playing big time in table décor, but the pink of the day is a dusty rose and the blue is the smoky blue along the line of a distant horizon.

Next in popularity to dusty rose and air blue are chartreuse and lemon yellow. The first suggests itself as a good companion for beige, gray and brown. The second is complemented by gray, apple green and chalk white.

In sharp contrast to the trend towards looking backward is the forward movement which dictates colors that are crisp, designs that have rhythm, forms that are streamlined the Modern in which realism is rampant and imitation an art. It is quite the thing, for instance, to turn the luncheon table into a small truck farm, figuratively speaking, of course. Ripe red tomatoes are planted on individual plates. The tops lift off to disclose the congealed tomato within. The salad is made of green lettuce leaves peeping out of a cabbage-head container. The dessert may be sliced pineapple in a crystal bowl shaped like a pineapple.

For the tea table there are all sorts of novel things that serve an honest purpose and at the same time have imagination.



BACKGROUND FOR ROYALTY



Presented in Collaboration with Lt.-Col. E. F. Strange, C. B. E.



BECAUSE the King and Queen of England have promised to visit America in May, making a fine gesture of landing in Canada, taking in the World's Fair and having a word with the President, we find a great deal of interest coming to the front about their home town, Windsor, the daily background for their lives and that of the Royal Princesses. We have succeeded in getting together some interesting pictures to satisfy this very legitimate curiosity: the King and Queen, of course, looking like very pleasant, friendly people; an airview of the English castle showing the old walls and the moat and the adjoining country; and also pictures of some of the most valuable antiques that adorn the private apartments of King George and Queen Elizabeth. Probably some of the most famous pieces of furniture extant today can be found in the various rooms; a rich collection from France and Italy and the best of the early English work. So far as has been made public the modern interest in arts and decoration has not reached the Royal Palace or in any way influenced the manner of living of the Royal Family. Their home life seems still to be pleasantly and quietly traditional, and their children, if one may judge from the

THE prospective visit of Queen Elizabeth and King George VI, prompts the reproduction of this recent photograph of the Royal Pair. Wide World.

A FAMOUS piece of furniture in Windsor Castle is the sedan chair of Queen Charlotte. It is placed on the Grand Stairway and is considered a fine specimen in unusually good state of preservation. The frame work is of oak, the upholstery red morocco and crimson Genoa velvet. The gilt ornamentation is severely classical. The chair was made by Griffin of London, Sedan Chair Maker for the Royal Family.

AN airplane glimpse of Windsor Castle, centuries' old home of British sove
A very clear view of the private apartments, the round towers and the

A CORNER of the State Bedroom in Windsor Castle where the State Bedstead is the most conspicuous piece of furniture. This is a brilliant example of the work of Georges Jacob (1739-1814). It is in perfect condition but for the loss of a plume of feathers which surmounted the dome. The needlework draperies are said to have been made by Queen Charlotte herself.



press of England and America, are normal, well-bred youngsters with some sense of caste, but nothing of what is known in America as "class distinction."

One hears many stories of the democratic spirit of the King and Queen. On the other hand, there is a rumor that the American public will not see much of the Royal Pair while they are traveling about this country. This will disappoint America, but after all they are our guests and must move about in their own dignified, leisurely way without dictation from the country they are visiting.

But to return to the royal home—

In old Windsor Town, about twenty miles from London, is established perhaps the most famous Royal Castle in the world. As early as the time of the Heptarchy, a stronghold of some importance existed on this site. Later William the Conqueror was attracted by the forest as a



AMONG the finest pieces of Empire furniture at Windsor Castle is the writing desk of Napoleon I placed in the Guard Room. This object is executed in a light, finely grained wood, probably maple. The carving of the winged lions and Roman shields forming the supports is bold and the construction is massive.



A MOST gorgeous Chippendale mirror of carved wood, made by the famous cabinet maker himself, hangs in the Green Drawing Room at Windsor.

g preserve, which he finally se- from Westminster Abbey. From ne of William the castle became ief residence of the English sover- The Conqueror replaced the ive wooden enclosure about the by a stone circular wall, and III built the first round tower 1272. Later Edward III decided ld be a good meeting place for his newly established order, the Knights of the Garter, so he did considerable re-building. According to the legend, this particular site was on the summit of the mound where King Arthur used to sit surrounded by his Knights of the Round Table.

Practically every monarch who succeeded to the English throne did a little additional work on Windsor in the shape of a round tower or a higher wall. The tall flag turret was added in the time of George IV, and Henry III added more stone walls; he also built the great hall and private apartments. The beautiful little Dean's Cloister preserves a portion of Henry's work in the south wall. Some of Henry III's work still exists, the best known of which is perhaps the chapel presented to Cardinal Wolsey by Henry



Van Dyck Room contains e of the most remarkable ns of fine furniture in the of the state apartments. e the famous sets of full- lver furniture presented City of London to Charles William III, respectively. ssive table at the far end oom was presented by the London to William III. upper face of the table Royal Arms with a trophy ons, with the rose, sham- eur-de-lis and thistle. It ars the engraver's mark p.



IN the King Charles II Dining Room is a fine ebony and brass medicine closet which was used by Charles II himself. The interior contains a set of silver drug bottles, a pestle and mortar, writing materials, sandbox, and scales and weights. The stand is in the period of Chippendale; chest German of the seventeenth century.



ONE of the finest pieces of furniture in the White Drawing Room is the roll-top writing desk which relies for its effect almost entirely on marquetry. It is a practical piece of furniture, finished with the superb workmanship of F. G. Teune, who designed for the Duc de Berri. The arms of the Royal Family of France are displayed in the central trophy which is set in a ground of lattice work and floral ornaments. There are also two especially fine wall cabinets attributed to Martin Carlin, maitre-ebeniste in 1778.

VIII. This chapel was completed during the last century as a memorial to Albert, Prince Consort.

Henry VIII amassed a magnificent collection of furniture; and Elizabeth must have added greatly to the treasures of her father but of all that sumptuous accumulation scarcely anything has survived the waste and wanton destruction of the Cromwellian period. The State Apartments at Windsor contain only one piece that can be placed in the sixteenth century; and none of the characteristic oak furniture of the time of James I and Charles I. There are a pair of remarkable cabinets in the Van Dyck Room, bearing the monogram of Queen Henrietta Maria. But with these exceptions, the English furniture of these Apartments dates only from the reign of Charles II, when they were arranged in their present form under the supervision of Sir Christopher Wren. On the other hand, the State Apartments contain no mahogany; so that our selection of typical examples of the British styles is practically confined in date to the period included in the second half of the seventeenth and the earlier years of the eighteenth century—a period of singular interest in the history of furniture, when we first see the power of those potent foreign influences from which our more modern styles were, in a measure, developed.

Today only the foundations and the lower story remain of the so-called Star Building, named from the Order of the Garter, and here today on the nort front are the State apartments of Win sor Castle. They include the Thron Room, St. George's Hall, the Audienc and Presence Chambers, the Grand R ception Room and the Guard Roor All these chambers contain splend pictures and objects of art.

Perhaps the most notable are the pi ture gallery, the Rubens Room and th magnificent Van Dyck Room. The ce ings of several of the chambers we decorated by *(Continued on page 4*

JOHN BYERS, ARCHITECT; EDLA MUIR, ASSOCIA

OUR main units comprise the country house of Dr. and Mrs. Rollo G. Karshner—the living room at the left, then the dining room and library, the two-story section, and the bedroom and service wing. Below is a detail of the front entrance showing a Colonial doorway set in the heavy stone foundation.

A HOUSE THAT TAKES THE LINE OF THE HILLS

By Douglas Newton

Photos by Miles Berne



F late years it has been increasingly rent that in California has grown type of residential architecture unssed anywhere in the country. It fficult to classify this "type" in any ary academic fashion, because it fol- no line of traditional stylistic deation. In this group of distined houses one finds as many Colodesigns as Modern, as much "ranch e" style as Mediterranean. The outstanding characteristic of this work is not to be found in its use or lack of plate glass, or in the pitch of its roofs, or in any dogmatic acceptance and rejection of materials: the thread which runs through it all is freshness, a definite feeling of locale, an extraordinarily sensitive treatment of the site.

One reason for this specific California flavor is, of course, the state itself. While climate and local tastes vary greatly as





THE walls of the library are white paneling; the furnishings and fittings early American. A map of Europe and Asia Minor is used most effectively as a background for an old fireplace, and the owner's interest in the world is further evidenced by the miniature globes on the mantel which serve as lights, as well as the large one.



A FINE old Colonial stairway reaches up from the side wall of the entrance with white painted balusters and a mahogany rail. Near the doorway is an American Chippendale chair beside an exquisite little piecrust table.

one moves from north to south, from the inland deserts and mountains to the sea, there is almost invariably a site which demands special consideration when one begins to build. In addition there is a year-round temperature range which usually permits the use of an extended, one-story plan without ruinous expense for heating. And there is an almost unlimited range of easily obtainable, and equally suitable building materials: durable redwood, stucco, native stone, concrete, or the latest in synthetic products. Finally, we have the important fact of an architectural background which, in the case of residential work, becomes a vital and workable precedent.

It has been noted by more than one architect and critic that California's best architects handle Colonial with as much ability, and with considerably more freedom, than those of New England. In the case of modern work, the same is true, although the Modern background is almost as meager as the Colonial. What is generally overlooked is the fact that in the early ranch houses and missions a peculiarly local type of architecture was developed which forms a completely sound basis for an approach to the Contemporary dwelling. All of which brings us to the house illustrated here.

The owner, Dr. Karshner, is a distinguished X-ray specialist whose favorite form of relaxation is gardening. Having selected an irregular site covering several acres, he chose John Byers, architect of many outstanding residences, to design his home. Although the house which finally resulted is by no means small, it has a quality of intimacy not always found in cottages, the secret of which lies in the skillfully arranged plan, and the subtle variations in roof levels and materials. The apparently casual relation of the four main elements is easier to describe than to accomplish, and here, as in so many recent California residences, its success may to some extent at least be attributed to the influence of the early work which solved this same problem with masterful simplicity.

The house, it will be noted, is essentially a one-story scheme. That a very luxurious bedroom happens to be located on an upper level is merely due to the owners' desire for privacy and view. The manner in which this second floor unit has been incorporated in the general design is admirable; window heads tight under the eaves give the same impression of small scale as the rest of the design, while the use of a hipped roof further subordinates what would



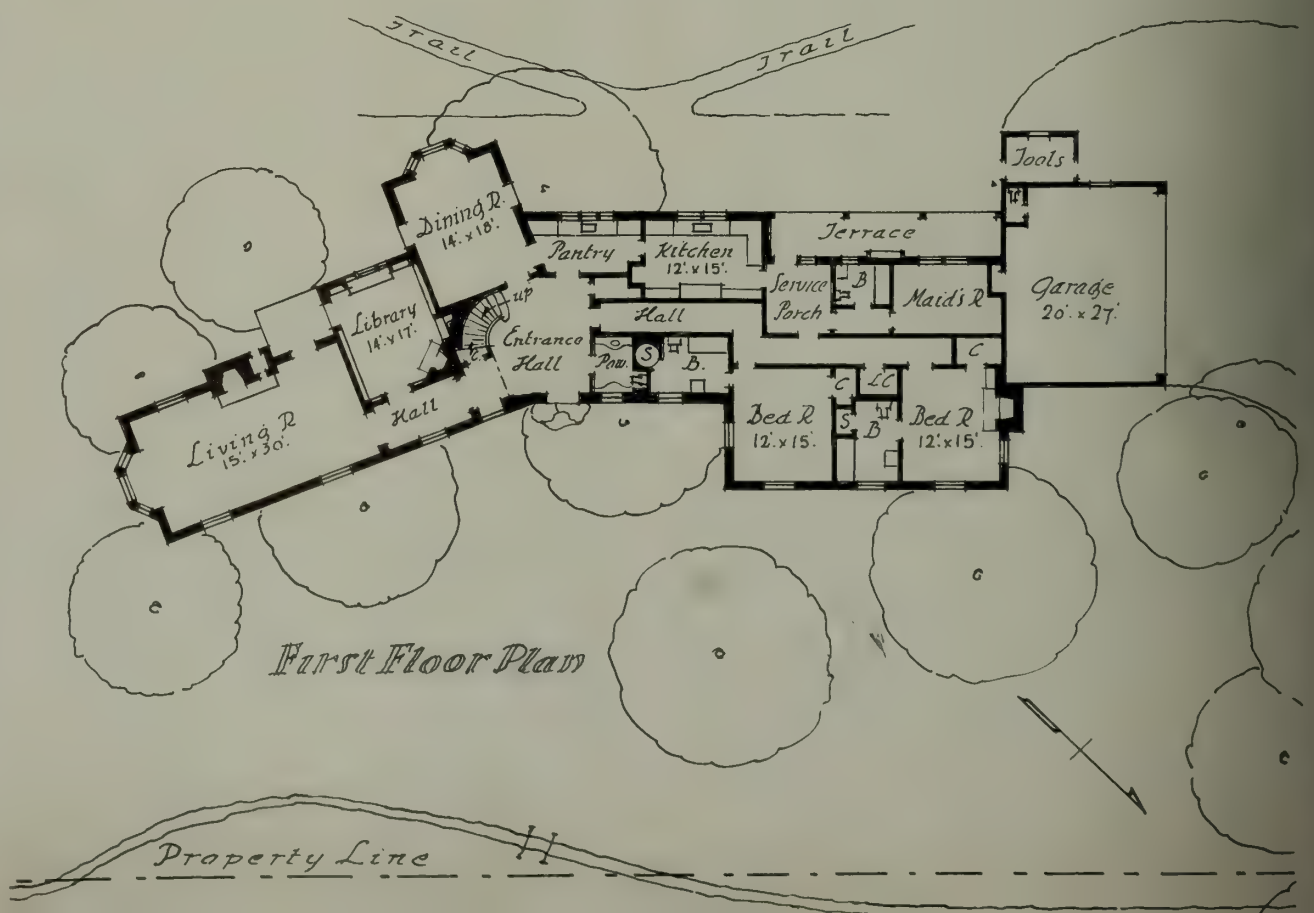
THE living room is one of distinguished comfort. The fireplace, modeled after an old Dutch oven in a New England kitchen, is curiously modernistic in effect. Here are some fine pieces of Queen Anne and Chippendale furniture. The wall at the end of the room is a part of the stone foundation, revealed and made to harmonize.

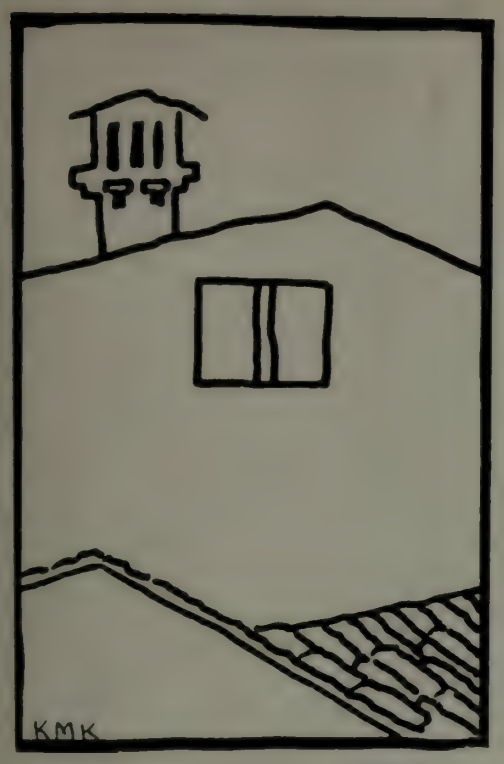
wise be a difficult and bulky ele- in the composition taken as a e.

e exterior materials are rich and d. Walls are of wood, stucco and , unobtrusively mixed. The stone, from Arizona quarries, is a silvery which blends beautifully with the large sycamores surrounding the ; the roof, of thick redwood shakes, een bleached to the same color. The nd in front of the house is not ed with the usual—and here rather ropriate—lawn, but is planted with strawberry. Behind the house two built trails lead to a small plateau hich are located two or three acres he gardens. A ship's bell has been d on a post on the rear terrace to he owner from his absorbing labors. side we find the same unassuming, t use of materials. One end of the g room is a stone wall, a very defi- expression of a change in structural rial, giving an effect of richness d all too rarely in residential inte- The fireplace also shows the , uncomplicated handling of forms. floor in this room is a vigorous built of twelve-inch pine planks, fastened with evenly spaced, square- copper nails which make a pattern rallel lines across the room, sixteen inches apart. Color schemes in the different rooms are light, with ivory trim and wallpaper as standard treatments.

A most interesting indication of the owners' tastes is to be found in the furnishings, which combine comfortable Modern pieces with many really distinguished chairs and rugs from the Colonial period. Obviously the architect had the good fortune to work with clients of taste and discrimination, people who know and enjoy living with good things.

THE floor plan shows the graceful sweep of the foundation and the practical arrangement and association of the rooms. The living room, library and dining room are joined so that a wide reach of space is given without bleakness or impractibility. Only one unit has an upper story consisting of a luxurious master bedroom and bath.





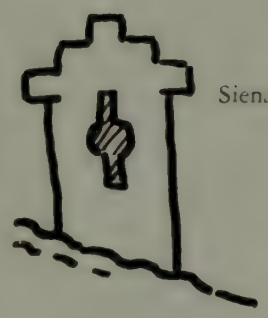
Ferrara



Florence



Venice



Siena

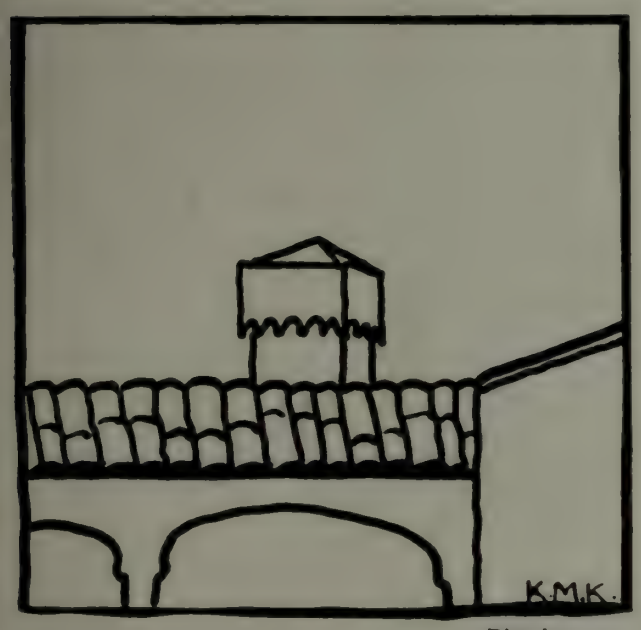
Saraceni Palace



Orvieto



Siena



Pistoia

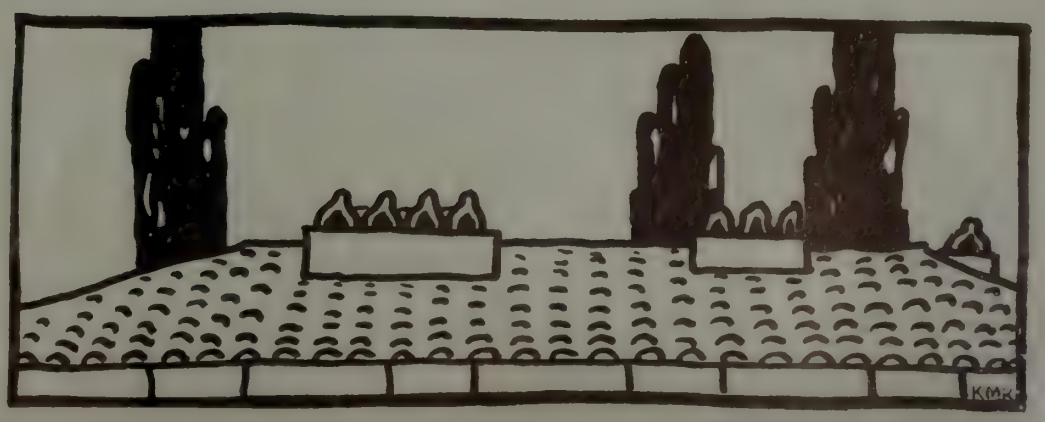


Near Florence

OLD ITALIAN CHIMNEY POTS

Terra Cotta, Brick and Metal are Used in the Construction of Chimney Pots abroad, to harmonize with various Types of Architecture. Italian Houses in the United States Usually Carry More Practical Modern Types of Chimneys.

Sketches by
Katherine Morrison Kahle



Villa Medici, Florence



SHERWOOD KELLY, ARCHITECT

Ernest Graham, Photographer

THE façade of the home of Mr. and Mrs. Joseph Wurstner, an interesting example of New England architecture in western setting with every detail true to the period.

HIO ARCHITECTS BOW TO NEW ENGLAND

NEW ENGLAND village house with all the detail well ed out, even to the fence and the ball-topped gateposts, is n here from Ruky River, Ohio. The stone foundation h extends up through the first floor is a survival of those ss early pioneer days when it was the favorite pastime of nhappy and confused Indians to set fire to pleasant New and homes not built of fire-resisting materials. The inset ow in the façade of the stonework also derives its est from the days when it was considered wise to study pproaching visitor instead of welcoming him with open . The triangle pilasters at both corners of the second are typical of the same period of New England homes, is the lintel in the gable end of the roof, when it could forded. The floor plans show the somewhat modern con- on of comfortable living, though the furnishing keeps period in mind. The dining room on the page at the is Colonial with a slight Regency influence. The walls murals by Carl Breemel, of Cleveland. The subject of the murals is a composite of the scenes from the owner's American travels. The murals in subject matter and color seem to take their place very modestly, their colors in low tones, green and gray-green predominating.

The hall is paneled in pine—the ceiling slightly modeled white plaster, brushed finish. The fireplace end of the living room is painted paneling in wood with fuel closet and small cupboards above . . . on opposite side of fireplace open shelves with cupboards below. The three other sides of the living room walls are covered with oil-printed paper in deep pinkish brown tone with Chinese figures. The carpet is turquoise blue.

A frieze of old French prints is carried around the breakfast room. The kitchen is excellently placed in relation to both front and service entrances. The unusual long hall provides a fitting reception to the spacious living room beyond. The breakfast room is also unusual in that it can be reached without going through the dining room.





THE spacious comfort of the house is shown completely in the two floor plans. A large living room connecting with the dining room, a breakfast room and the service portion of the house are on the first floor. The three bedrooms on the second floor are spacious and planned for every convenience of closet and bath.

IN the illustration at the right with its fine Colonial furniture, its mural decoration and great curtains suggest some of the frivolity of the Regency period. The floor is entirely covered with carpeting, and a candelabra of very ancient date is shown on the sideboard. Of course the chandelier is Waterford glass.





THE severity of the lines of the model of the Academy for the Education of German Youth in Brunswick, topped by colossal figures of two German Youths, conveys an air of rugged strength.

ARCHITECTURE *Under The Surge of Nationalism*

By Sydney A. Clark

ITH a young student of architec- who is a German *Bürger* though a ew of Norman Douglas, I set out e the Munich of 1939. In an earlier ny personal era of "German With- Tears," I knew this city well. I knew termittently thereafter and spent time here in 1933, in which year I e a little book on Germany and nenced the chapter about the Ba- n capital with these words: "Mun- primarily a nineteenth-century city or that reason it has its detractors. ns who love twentieth-century Ber- or sixteenth-century Nuremberg times have difficulty in falling in Munich's pace, which is neither one he other."

e year 1939 tells quite a different from 1933. German architecture epped out, as any layman may see. till advancing, with a startling bold- hat is, however, seldom rash, with ath-taking magnitude that is seldom ly grandiose. It symbolizes a new in all important cities of the Reich. ever their traditions and whatever "century" may have seemed six ago.

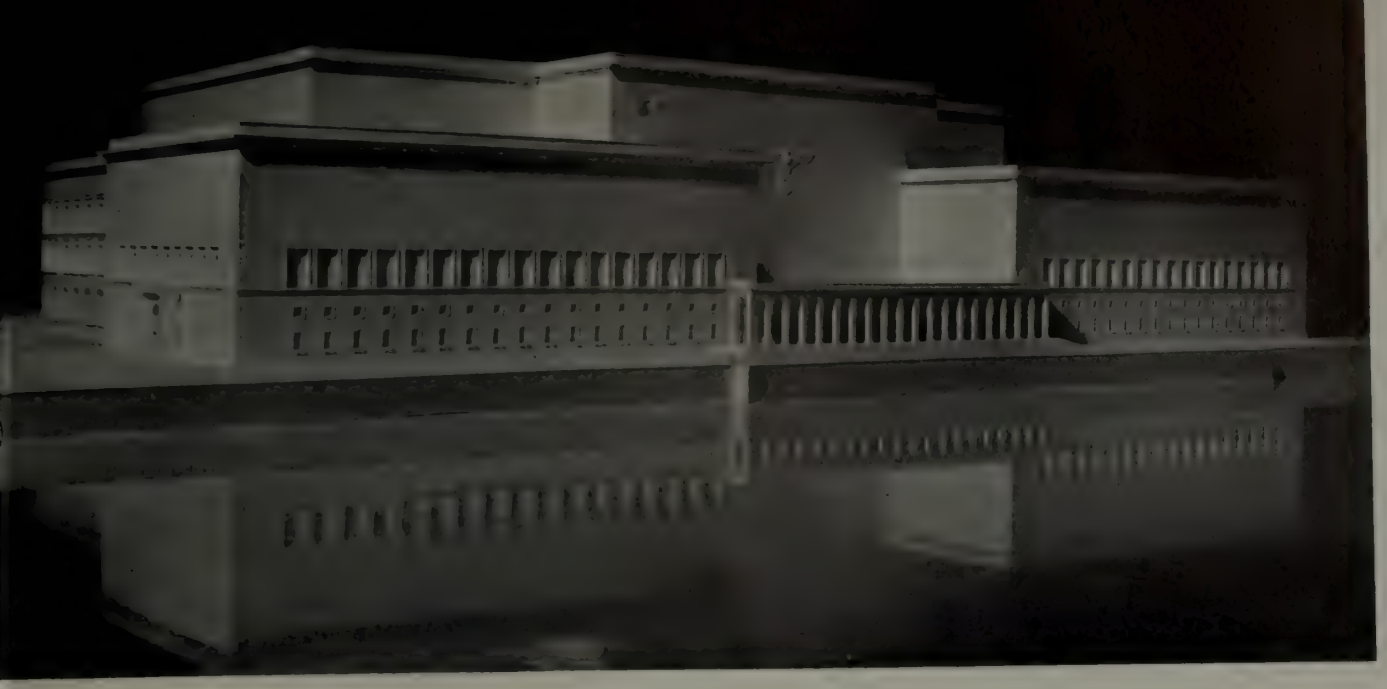
young friend took me to the blue- e atmosphere of the Hofbrauhaus e we each selected a stone *Krügl* and n the serious business of drinking beer. Very good, I thought. This is the dear old Munich I know. "And now I'll show you where I used to live," I suggested, just as though there were some conceivable reason why this might interest him. Politely he acquiesced but soon the roles were reversed and the shower was being shown. Even I lost all interest in finding Number 1 Karlstrasse, my early lodging, for the new Munich suddenly punctured my backward-looking attitude.

We passed the Feldherrnhalle, a nineteenth-century building most certainly, but something very twentieth century happened. My friend's right arm shot straight forward like a thrown lance and was held rigid while we walked on for the next few paces, then drawn back as sharply, to fall at his side with casual ease. It seems that we had passed the Memorial Stone on the side of the Feldherrnhalle, erected to commemorate the death of sixteen early party



THE German Eagle guards the entrance to the vast Air Ministry in Berlin. This important office on the Wilhelmstrasse has a frontage of nearly a quarter of a mile and was designed to express the might of the German air force.

BURLINGAME
PUBLIC LIBRARY



THE Congress Hall of Nuremberg, reflected in an immense pool, gains its impressiveness by the use of great wall spaces and balanced windows.



THE ultimate in domestic functi architecture is seen in the Shell H in Berlin.



THE United Steel Works of Düsseldorf expresses its importance in a building of simple lines with a "skyscraper" tower reaching, for Germany, the unusual height of fourteen stories.



THE new Museum of Ge in Munich derives its i from the Greek, but the its details is thoroughly M



Chile House in Hamburg is a huge structure to represent an onrushing ocean liner. It is a fitting symbol of the city which is Germany's port, but a dramatization of the expanding marine of the Third Reich.



Courtesy the German National Railroad

THE Stadium in Nuremberg, shown here from models, is laid out on classic lines and on a vast scale, with a swimming pool and café restaurant. There is a sense of achievement and power in this mighty arena which is designed to accommodate the members of the National-Socialist Party in their annual rally.

ers who fell here in the fighting of
nber 1923. Two soldiers stand
on guard on the sidewalk on
side of this stone and their motion
idity makes the Whitehall guards
don seem almost restless by com-
. I turned to look at them and
have I seen such iron control. Not
cle or an eyelid twitched. The
of each rifle remained unvaried by
ch as a tremor. The men are
ly selected for this task (in one
urns) and it is said that they prize
e highest of honors. It is said also
match held under the bare "gun
of either one of them would not
he slightest flinching.

soldiers of the Memorial Stone
to me to set the tone for the
new Munich, including archi-
l Munich. This city is officially
"The Capital of the Movement"
s a greater significance, in a strict
sense, than either Nuremberg or
The famed Brown House, first
the National-Socialist govern-
being of earlier construction, does
w the architectural trend of today
is trend is more than evident in
ildings of the nearby Königsplatz.
quare, familiar to me in boyhood
ather placid carrefour of traffic,
one went principally for the pur-
entering the Glyptothek (with
nother), has had an amazing meta-morphosis. It is a sacred square in these days and no wheeled traffic whatever may enter it. Here are the new and imposing twin buildings, consisting of the Führerhaus, where the Munich conference of last September was held) and the Administrative Building of the party, with an underground connection beneath a broad street entering the Platz. At the angles of this street, adjoining the two buildings, rise the colonnaded Temples of Honor, each open to the sky, as the Führer himself is said to have required, each devoted to the repose of eight soldiers in eight huge bronze coffins, these being the men who fell in 1923. Their names, in letters of great size, are inscribed on the coffin lids. Guards are always posted here, motionless by day, patrolling the temple porches by night.

Architecture has not lost touch with its sister arts of painting and sculpture, and Munich is proud of having blended the strands of beauty and power—sometimes inimical—into a whole which nearly all critics praise as harmonious and successful. The House of German Art in the Englischer Garten was begun in 1933, completed in 1937, and gives an impression, to me at least, of strength without heaviness. Its twenty-round pillars and two flanking square ones, on the town side, and likewise on the garden side, outdo even the ancient Doric in simplicity yet they do not seem stark or grim. Perhaps their spacing and height save them. I liked the power of this massive building and that it did not, despite its power, suggest to me a mint or a national bank of issue.

One other building in the Munich area, though not in Munich, excites high hopes in architectural circles of Bavaria's capital, hopes that it will prove a factor in establishing the authenticity of a new Third Reich *(Continued on page 42)*

Read how easily you can own this Magic Table

★

DINE *on a* DEXBURY

WITH PATENTED FEATURES OF THE WORLD FAMOUS DANBURY TABLE



Costs $57.50 at the better department stores and fine furniture shops.



When the DEXBURY is fully extended it will comfortably seat eight persons.



The DEXBURY closed



Lift the drop leaves



Extend

THIS graceful, sturdy and practical table may be used in the living room as a drop leaf sofa or console table. Then, by a simple twist of the top, it will seat from four to six persons. When extended, it will comfortably seat eight guests, or you may have a large size DEXBURY which will seat twelve.

The DEXBURY table has a solid mahogany top and is sturdily constructed. Its velvety finish usually can only be found on rare antiques. You cannot afford to miss this money saving opportunity. Mail coupon below today.

★

Charak FURNITURE COMPANY

38 WAREHAM ST. ★ BOSTON, MASS.

CHARAK FURNITURE CO.
38 Wareham Street, Boston, Mass.

Please send me your free descriptive literature on the "Lovely DEXBURY Table".

NAME _____ _____

ADDRESS _____ _____

CITY _____ STATE _____ _____



STINCTIVE

Discriminating travelers enjoy the perct service, beautiful ppointments, refined mosphere and convenent location of this interationally famous hotel.

A. S. KIRKEBY
Managing Director

he Blackstone
HIGAN AVENUE • CHICAGO



The PENT HOUSE Club

here smart New Yorkers gather. incomparable cuisine . . . a stinguished cellar...perfect serce...in a setting of luxurious simicity high above the street with sweeping view of Central Park.

ave Continental Entertainment

UNCHEON • COCKTAILS
DINNER • SUPPER
RIX FIXE OR A LA CARTE
t Breakfast Sundays from 1 P. M.
ICHOLAS JOHN KATENOV
Central Park South
PLaza 3-6910

A TWENTIETH-CENTURY RENAISSANCE OF VENETIAN GLASS

(Continued from page 16)

produce a single chalice or vase. Designers alone will give a year or more to conceiving a stained-glass window; the creation of its thousands of separate parts, and the task of putting them together may require several more years. The same degree of forethought and patience is brought even to such objects as glass fish for table decorations, chandeliers, optical lenses and jewelry. One wonders how the utilitarian world of today can support such a rare luxury, yet the busy workrooms and the company's books are ample evidence that it can—and does. Churches in every part of the world use its mosaics and stained-glass windows. The wealthy of every nation possess its wine glasses, vases, ornaments, gold-encrusted and exquisitely painted cups and chalices, decorative objects.

But no matter whether the work in hand be of a traditional nature, or a modern masterpiece, modern in concept, the Renaissance methods of execution are employed, for they have yet to be surpassed. In the first stage, the workman begins by extracting a ball of molten glass from the kiln with a hollow iron rod and blowing it into a bubble. Secondly, he smooths the somewhat fluid glass on a slab of steel; and when it has reached the shape desired he puts it back into the furnace for a second heating. In the fourth operation, the glass, again at white heat, is easily workable by the artisan who blows it into a larger and finer bubble. Then he is ready to shape it with his long-handled iron tools.

Glass in the white-heat stage is a miraculous substance to work with. It can be pulled with pincers—stretched like taffy. It can be cut with scissors like a piece of paper. Put two pieces together and they fuse so that their juncture is invisible. Hold the glass a bit too long in any position and it begins to droop. The secret, as you learn very quickly by watching a glass-blower, is to keep the bubble constantly in motion, and at just the right temperature. Thus, while the workman blows his bubble he keeps swinging it, rotating it. The instant it begins to solidify back it goes into the furnace again.

The apparent simplicity of making fine glass is always a baffling thing to watch. And it is this same mysterious simplicity that instantly distinguishes the master. With a few turns, a few clips and scarcely a sound (glassblowers for some reason rarely open their mouths) the artist will turn out a goblet that may take his apprentice ten or twelve years even to approach.

Unless the piece that has been given its shape by the glassworker is to be colored and glazed, or subject to one or more of the myriad decorative treatments possible by the Muranese, it may go to the cutters and engravers. Here, one begins to understand why their patrons are willing, if not glad, to pay the prices asked for their products. The work is slow, painstaking. A false cut, an uneven pressure on the grinding wheel and the work of months, perhaps, may have to be discarded. A slip of the hand and the pieces find their way back to the melting pot.

But this kind of work, done everywhere throughout the world, is only one aspect of glass-work at Murano. In the great vaulted chambers of the establishment, succeeding one another like the rooms of a medieval castle, one comes upon bewildering arrays of mosaics, millions perhaps of jewel-like bits of glass, carefully being fitted into lead or wooden frames. One finds men with the brows and hands of artists engaged with an urn that may find its way, eventually, into a museum; others building up such chandeliers as might hang in the Tuilleries.

Definitely, the Venice-Murano people are working for a discriminating public who, it is hoped, will become more numerous as the years go by.

BACKGROUND FOR ROYALTY

(Continued from page 31)

Antonio Verrio, and in the Royal Library, which is included in the private apartments, is a rare collection of drawings of the old masters, including three volumes from the hand of Leonardo da Vinci. There are also eighty-seven portraits by Holbein representing the personages of the court of Henry VIII, as well as examples by Michelangelo and Raphael, though the authenticity of some of these has more recently been questioned.

From the point of view of the decorators today, the special interest in the furnishings of the State Apartments at Windsor Castle seem to bring to the fore French decoration, English decoration and the Japanese influence. Honors for the French decoration lie with the seventeenth and eighteenth century craftsmen, André Charles Boulle, Vernis Martin, Beauvais, Georges Jacob and F. G. Teuné; some of them famous for furniture making, some for the designing of rugs, and some for the patine or lacquer work at which Vernis Martin stands at the head of all French and English finishers of beautiful furniture.

Although, as has been stated, the very early English furniture makers of the Jacobean and the Elizabethan periods are scarcely seen at all in the State Apartments, there are fine examples of Chippendale, Heppelwhite and Sheraton in the more modern rooms.

There are many rooms definitely influenced by the craze for the Chinese and Japanese furniture of the day. This is especially true of unusual lacquer pieces: lacquer panels and cabinets in rare colors, green and gold and black. There were, of course, rare Japanese prints and Chinese porcelains. These were often brought to English by the Dutch, Portuguese and British trading companies. Of all the imitators of the Chinese and Japanese lacquer work, those of the French craftsmen most closely approximated the originals.

ARCHITECTURE UNDER THE SURGE OF NATIONALISM

(Continued from page 40)

School, to be recognized everywhere as individual. This is to be seen as a model in Munich, since the building is not completed. It is the *Hohe Schule,* being erected on the edge of the Chiemsee about half way between Munich and Salzburg. On an island in this lake Ludwig II, in his later and madder years, imitated and tried to outdo Louis XIV with a palace whose marvels still excite the beholder. There is nothing mad, however, about the bold, practical plans for the Chiemsee "High School." Its great central tower, which a freshwater Neptune or Nereid could approach by broad steps straight from the lake, is to have a height equivalent to at least fifteen stories, with a lofty colonnade, surmounted by a cornice on whose edges eagles will poise for flight. It will contain a sky hall, a carillon, an organ, an observatory and a radio sending station.

The Third Reich Buildings of Nuremberg are not as interesting to me as are those of Munich and Berlin since they do not form a part of the city itself but are mostly on the "Party Day Lands" at Dutzendteich, a few miles out. Of course it would be something of an architectural crime to impose massive buildings of the New Renaissance on the banks of the loitering Pegnitz amid the quaint structures that Hans Sachs, Albrecht Dürer and Peter Vischer knew, and I think the authorities have shown sound sense in keeping these new prodigies well removed from the mediaeval glories of old Nuremberg. I do, however, think that the Party Day buildings, still far from completed as a group, savor rather of an exposition, since they are not buildings for every day use but magnificent show pieces for special use. The Congress Hall Building, the Luitpold Festhalle, the stadium, the Halls of Culture and Art, and all the other buildings, will ultimately make a superb ornament for Nuremberg's sleeve.. They are already one of the chief sights of local tourism, seen by regular conducted parties four times a day.

Berlin is of course the center of everything in the resurgence, or renaissance, of German architecture. Half of the great buildings of the Third Reich are here, completed, under construction or carefully planned and blueprinted. The pace is admittedly a furious one. The whole metropolis is being remade in terms not of today but of tomorrow and the day after tomorrow.

The remodeled airdrome at Tempelhof, not yet completed, is the most conspicuous case in point, an ensemble of buildings so colossal that it would seem to be too great for the needs of the twenty-first century. A prodigious circle of office buildings at the approach serves only to prepare the mind for the air station itself, which, with its wings to right and left, will run along the field in a half oval for about a mile at the northwestern or downtown end of the field. Its quality, even its reasoned luxury, is to be proportionate to its size, for this vast building group is considered the nucleus of the entire plan of new Berlin. By great good fortune Tempelhof actually does lie in the center of the city, within fairly easy walking distance of Unter den Linden and Friedrichstrasse, a benefit enjoyed by no other great metropolis and by few small cities.

The Wilhelmstrasse ensemble, administrative center for the Greater Reich, vies with Tempelhof in impressive proportions. The Air Ministry, for instance, is nearly a third of a mile long, and the new Chancellery shows quite as ambitious conceptions.

Are these buildings, which seem always to be measured in acres and miles, successful in something else than size? Is the New Renaissance a style to be reckoned with? The more modest architects and officials of Germany suggest that the verdict will not be given conclusively for a long time, say fifty years, but many observers are quite ready to admit distinction now, without so long a period of trial. The Air Ministry, of dark gray stone, has been widely acclaimed. The Chancellery, of lighter-colored stone but Spartanly severe in line, may take a bit of time for mellowing. To the age of flamboyant tastes it would have seemed a prison, but the world has long since learned the value of simplicity. A building to watch (it is not yet completed) is that of the army high command. The model shows it fairly leaping aloft, with an interesting fenestration formed by double pillars.



TEST YOUR KNOWLEDGE...

NOT A GAME BUT SOME SERIOUS QUESTIONS—

CAN YOU—

1. *Identify each of these chairs as to period and country?*
2. *Choose the correct room in the house for each?*
3. *Tell which could be used together in the same room?*
4. *Select the furnishings and accessories to harmonize with them?*
5. *Take any one as a nucleus and create a charming room around it?*

Wouldn't you like to know the answers to these questions and the hundreds of others that come up every day?

ARTS AND DECORATION HOME STUDY COURSE IN INTERIOR DECORATION

enables you in a few short months to answer any of these questions, and countless others, at a glance.

Three nationally known authorities, **have compiled a series of thirty short lessons, arranged and simplified from a vast mass of material assembled through years of research.**

A few minutes of study each day at home **will initiate you into the fascinating mysteries of color, harmony, design, arrangement, treatment of the new modes.**

Learn to create lovely rooms **to reflect your personality and taste. Know historical styles, present day modifications, choice of fabrics and accessories.**

Be financially independent! **There is always a demand for the man or woman who is a trained interior decorator. A fascinating vocation—and you're your own boss!**

MAIL THE COUPON NOW!

Clip the attached coupon and mail it today! **As soon as it reaches us we will send you our free booklet describing the course in detail. You incur no obligation whatsoever.**

ARTS AND DECORATION HOME STUDY COURSE,
116 East 16th Street, New York, N. Y.

Please send me your free booklet describing your Home Study Course in Interior Decoration.

Name

Address

A & D May 1939



GGEST

nguished decorative ensemble, an an Lama silk painting in time-olors hung over a fine old Korean op-front chest mounted with brass inges and studs.

MANAKA

30 Fifth Avenue, New York

Chicago
lston St. 846 N. Michigan Ave.

DS and FORD

announces

NEW SHIPMENT OF
PROVINCIAL AND SWISS
PAINTED ANTIQUES



XVI PAINTED BERGERE WITH
AL OLD PAINT, CIRCA 1780.

ington Avenue • New York

tels of Character



ning Louis XIV mantel is from
collection of Elsie de Wolfe.

d Marble Mantels, antiques and
ons, in stock or made to order.

r Mantel Shoppe, Inc.
J. W. Johnson, Pres.
t 11th Street New York, N. Y.

Antiques for the Home

Arthur H. Torrey



FINE curly maple lowboy. Queen Anne design. From Ginsburg & Levy.

AN early American lowboy from Ginsburg & Levy is an excellent illustration of one of the sundry pet theses of this column, to wit: that good American furniture is intrinsically as fine as good English.

Internal evidence on the Ginsburg & Levy lowboy is quite conclusive that it was made by some English craftsman not long from England, and indisputably the same was true of many of the best Colonial pieces. But then, one should not ride even a favorite thesis too hard. . .

Dating from the early Eighteenth century, the lowboy has all the characteristics of an earlier period. The sharp shapings, straight moldings, and a slight — very slight — heaviness point back to the fashions of William and Mary's reign. But the fine curly maple of which it is made is native American.

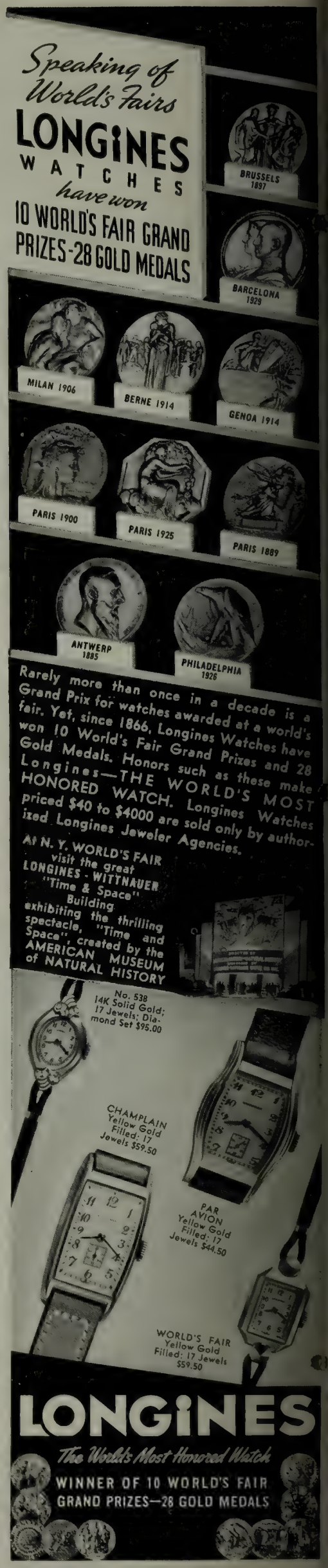
The brass candlesticks and the dish are also early Eighteenth century. The candlesticks have a squatty Dutch look in the balusters and unusual square bases and feet. Yellows, blues and greens in the big Delft dish add color to the warm low tones of the lowboy — unfortunately only to be guessed at from the photograph. Incidentally, the Ginsburg & Levy shop is one of the best places in the city to visit; not only is their stock superior but their manners are delightful.

Philip Suval can boast one of the most comprehensive collections of English china in the city, from which comes the Spode porcelain tea and coffee service. It lacks a coffee pot, silver containers for that beverage being preferred in those days, but the teapot makes up for the lack in grace of line, and there are eighteen tea cups, eighteen coffee cups, and eighteen saucers. Also two cake plates, one of which is shown, and the generous waste bowl at the top of the picture.

Josiah Spode, whose factory was at Stoke-on-Trent, introduced into England a hybrid porcelain made of hard paste and bone ash before the end of the eighteenth century. Technically, Spode's china ranks high, but esthetically it is not always as irreproachable as this set from Suval's. The Spode pattern on the pieces is No. 967, setting the date between 1780 and 1820. The designs are elaborate—flowers, leaves, and Chinese abstractions in red, blue, green, and gold with red, but orange or brown and gold predominate.

PART of a collection of a Spode porcelain tea and coffee service. From Philip Suval.





Antiques for the Home

From Koopman's is illustrated a single chair which is one of a set of six side chairs and one armchair which were found a few years ago in Vienna, of all places.

It is a dark mahogany, with square legs in an inlaid Heppelwhite shield back, very handsome and very English.

A Louis XV *gondole bergère*, fruitwood desk, and *canet* — or caned armchair — come from Mrs. Bruce. On the desk stands a lamp made from a Jacob Petit base which was once a perfume bottle, and above it hangs an eighteenth-century water color. Jacob Petit's was one of the Old Paris factories, operating from 1790 to 1820.

The desk is a handsome affair, with a reading rack and the original hardware, while the two armchairs possess their own elegance and have the added merit of being comfortable.

Mrs. Bruce's shop is well known for eighteenth-century French furniture as well as French and English china.



A DARK mahogany chair with square legs and an inlaid Heppelwhite back. Found in Vienna, where it had been taken by an English family. Koopman.



A SHERATON piece from Tiena, Baumstone. On the upper shelves are Leeds rams and sheep, a pair of Staffordshire figures and a tea set. The cornice and the pediment are typically Sheraton.

Another Sheraton piece is shown from Tiena Baumstone. On the upper shelves are Leeds rams and sheep, a pair of Staffordshire figures and a tea set, but below there may be anything — certainly a splendid storage space, for the cupboard is a generous one. The cornice and the pediment with the oval ornament and the finials are typically Sheraton. There are panels covered with pleated silk to fit in the spaces behind the mesh of the doors, though they do not appear in the photograph. The wood is dark mahogany, very rich and velvety.

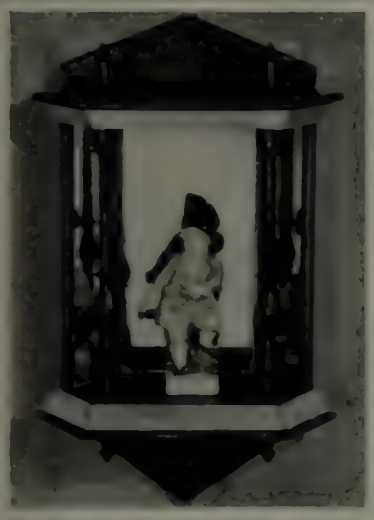
A LOUIS XV *gondole bergère*, fruitwood desk and cane-backed chair from Mrs. Bruce. The desk has a reading rack and the original hardware.





Two outstanding examples from our large collection of cast and wrought iron furniture are the illustrated armchair of Chippendale design and round tea table with glass top. Many other beautiful pieces including complete dining groups on view. Catalogue on request.

RICHARD L.
SANDFORT INC.
155 EAST 54TH ST. NEW YORK



Reflected Glory

Solid Mahogany . . . antiqued mirrors . . . and a fine old world finish blend charmingly in this Reproduction of an English Wall Bracket.
Overall Height 12". Width 6".
$15.00

LYMAN HUSZAGH
57 East 56th Street New York
PL 3-2146

DO YOU NEED HELP IN HOUSE FURNISHING OR DECORATION?

If you are planning to refurnish, you may want to know where to buy authentic Period or fine Modern furniture, harmonizing fabrics for curtains or chair coverings, Early hardware, Colonial wood mantels, lighting fixtures, scenic wall paper, old silver, modern glass or other accessories. If so, the staff of ARTS & DECORATION is at your service. Advice about any problems of decoration will be gladly sent to subscribers without charge.

HOME SERVICE BUREAU
ARTS & DECORATION
116 East 16th Street New York

A. R. Xesle
110 East 57th St. N.Y.C.
Antiques Decorative
Fine Lamps Accessories



An important carved ivory lamp with chased gold mountings, grouped with a pair of antique Baccarat glass and ormulu urns. A representative display of our fine lamps and decorations.

GINSBURG & LEVY
INCORPORATED
815 MADISON AVENUE • NEW YORK



One of a pair of 18th C. Staffordshire silver lustre flower pots with stands—from our collection of old English china. *DURING MAY:* an exhibit of Chippendale and Queen Anne Tea Tables.



Mahogany shelf clock made by William Cummens, (apprentice to Simon Willard), in Roxbury, Mass. about 1790.

We invite your inspection of our wide and varied stock of fine and desirable antiques.

Israel Sack
Incorporated
61 East 57th Street, N. Y.

WORLD'S FAIR
mbined sit and VACATION

Here's your chance to *combine* a visit to the New York World's Fair with the vacation of a lifetime! You can enjoy the cool, healthful, 1,800-ft. climate of the beautiful Pocono Mountains, *and*

COMMUTE TO THE N. Y. FAIR

On main highway routes to New York, on the scenic, comfortable Lackawanna Main Line, the Inn at Pocono Manor is only 3 hours from New York! Leave Pocono Summit 8:17 A. M., arrive at the World's Fair grounds before 11! Spend seven hours at the Fair, and return the same day. Live at one of America's outstanding resort hotels, at sensible rates. Full particulars from Lackawanna and Nickel Plate ticket agents, or H.V. Yeager, General Manager.

POCONO MANOR

OCONO MANOR, PENNSYLVANIA
EW YORK OFFICE: . 535 FIFTH AVE.



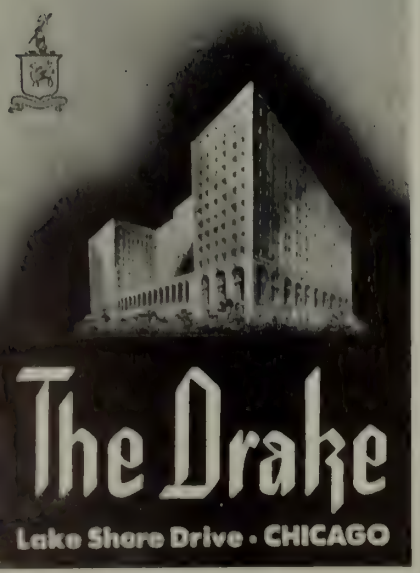
TOP OF THE POCONOS

Private lake . . . 18-hole tournament golf course... 22 miles of bridle paths... tennis courts . . . woodland trails . . . music, dancing, ful entertainment program . . . modern rooms, delicious meals . . . selected clientele.

EMINENT

An address of distinction where refined luxury, thoughtful service and choice location delight the discriminating.

A. S. KIRKEBY
Managing Director



The Drake

Lake Shore Drive · CHICAGO

THE SPEICHER HOUSE

(Continued from page 13)

winter, no running water and only an outside pump. The woodshed was native lumber, mostly pine. We rented it from Mr. Short for eighty-five dollars a year. Gene made practically all the furniture himself, mostly out of packing cases, crude but comfortable. We used kerosene lamps and candles for light, kerosene and wood for cooking, and wood for heating the house.

After we had rented it for two years Mr. Short put in a fireplace—red brick—at the west end of the studio. A few years later he sealed it for us, as we were planning to stay through the winter for the first time. This we did from the spring of 1917 to the fall of 1918. About two years after we first rented it, Gene and a friend built a tiny back porch, and here we took our meals all summer.

After we had rented the studio for about eight or nine years, we decided we wanted to own it and bought it, with an acre and a half of land, for fourteen hundred dollars. We then began to take a real interest in it, and put in running water. Next we built a small fenced-in garden at the west end of the house, a screened-in porch at the east end of the house (replacing the small one built by Gene and his friend) — and a flagstone porch outside of the kitchen. In 1920, Gene built an outside studio for himself about two hundred yards from the house, and we made more of a living room out of the old studio.

But our first important change came in 1926, when we put in a small winding staircase which led to our first "upstairs." There we had a bedroom, bathroom and good closets. In doing this we wiped out — we *had* to — the old bedroom. But in so doing I gained a perfect little cellar for jams and food supplies. It now boasts a red floor and trimmed shelves and all in all is one of the gayest spots in the house. At the same time we put in electricity, hot water and other comforts.

We began to think more of our garden, planted trees and shrubs and vines, and put a dry stone wall around the front and side of the house.

The outside of the house came up for consideration the following year. Attached to the woodshed we built a garage of wood, with room for trunks, etc., and a good-sized grape arbor on the west side of the house near the garden. Right off of the kitchen we added a small alcove with four windows and a red tiled floor. The deep window sills were full of plants and sunlight, and the whole space contained only a small table, two chairs and an old blue cupboard—just large enough for Gene and me to eat in when we were alone.

In 1935 we made further changes which really altered the face of the house. We pushed out the northwest end eight feet, and built the "L" of native stone which eventually we whitewashed. This change, of course, necessitated a much more sloping roof in front, and where the addition ended we added a recessed front porch with a floor of red brick and a path of the same leading to the road. At one end of the room inside we lowered the ceiling several feet, and this has become our dining place when we have company. Here we have open corner cupboards painted pink inside.

For the alterations done at this time we bought old solid beams and bricks a century and a half old from a house in nearby Kingston which was being torn down for a gas station! We used the beams in the living room, the very wide flooring went into the ceiling of the dining room, and the bricks for porch, floor and path.

In 1936 we enlarged the lawn in back of the house and planted about one hundred shrubs, mostly flowering. Since we are on a more or less main road, we live entirely in the back of the house. Here we are extremely private and quiet and peaceful, and the house is still a small but compact cosy little home, easy to heat and easy to clean. I cook mostly by electricity.

We are two minutes from the village, so it is simple for models to walk to the Speicher studio. Our neighbors are the Bellows family and Charles Rosens — Mr. Bellows built his home just two years before his death, and so close to us that we could talk across the small field.

We have spent only one winter in Woodstock so far, but now that we have built a separate cellar to house the oil burner, and things are so comfortable I think it is very likely that we shall spend more and more time here.

Mon Paris

Presents

CHARLIE MURRAY
and his famous orchestra
with
MARY COHAN
making her New York debut
and
in the Cocktail Lounge

THE ROYAL LUKA-WELLA HAWAIIANS

142 E. 53rd St. New York City
Reservations—Albert Eldorado 5-9800
Dinner—Prix Fixe



MEDINA DE PARIS

Specialist in Permanent Waving

Formerly with Saks-Fifth Ave.

Tel. RE 4-0360 - 680 Madison Ave. - at 62nd St

HOTEL REFORMA

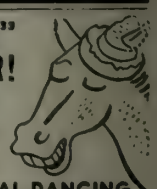


The Social Center of Mexico

Hotel Reforma is the ultimate in modern beauty, luxury and splendor—an architectural triumph incorporating the newest streamlined equipment and operating methods of the day. The finest hotel in the most glamorous resort city on the continent . . . American and Mexican food . . . Rates considerably lower than for comparable accommodations in the United States.

MEXICO CITY

DON'T BE A "HORSE" ON THE DANCE FLOOR!



Learn to Dance with Ease and Confidence all the smartest steps of the Tango, Waltz, Fox-Trot, Rumba • Class & Private.

MORRIS STUDIO OF SOCIAL DANCING
Studio 864 Carnegie Hall Circle 7-1849

BURLINGAME PUBLIC LIBRARY
Burlingame, Cal.

TALKING SHOP

(Continued from page 6)



PRINCE MATCHABELLI has created a new perfume "Russian Easter Lily." Its fragrance is quite intoxicating and is somewhat reminiscent of his Lily Cologne introduced last year. In the famous crown bottle, from $1.25 to $35.00.



MODERN reproduction of a Queen Anne inkstand. The set consists of an ink holder, pen and pencil holder, and a silver bell. Price $125.00 from Peter Guille, Ltd., 630 Fifth Avenue, New York.



REPRODUCTION of two famous pieces of the Empress Carlotta's. The butterfly necklace can be broken up and worn as two bracelets and a brooch. $14.00. The pin in the center is a Coburg design. Can also be worn as a clip. $2.95. Both of these pieces come in silver or gold plate. From Authentics Inc., 6 East 37th Street, New York.



THIS eager Pointer comes either as a pin or clip. In Chinese silver or gilt. $5.50. From Nellie B. Hussey, 65 East 57th Street, New York.

WILDENSTEIN
& COMPANY
INC.

EXHIBITION
THE SOURCES
OF
MODERN PAINTING

Through May 20th

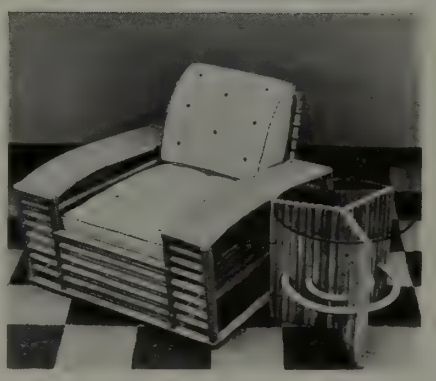
19 EAST 64th STREET
NEW YORK



One of a pair of old English Sheffield wine coolers—C1830 Specially priced at $185.00 pr.

WEDDING GIFTS
OLD ENGLISH SILVER
SHEFFIELD PLATE
CHINA — CRYSTAL
JEWELS
WYLER
713 Madison Ae.
638 Lexington Ave.
New York
Estates Purchased For Cash

DISTINCTIVE
GARDEN, TERRACE,
SUN PARLOR and
YACHT FURNITURE



Prince George Club Chair
We manufacture and design to your order.
Exporting our specialty
Illustrated catalog
GRAND CENTRAL WICKER SHOP, INC.
217 East 42nd St. New York City
Opposite DAILY NEWS Building

Rh. 4-4657 Est. 1912
H. EKISIAN
HOUSE OF AUBUSSONS
Rugs and Tapestries
Cleaning, Repairing, Lining
836 Lex. Ave., N. Y.
Bet. 63rd & 64th Sts.

WARD and ROME
63 E. 57th St., New York, N.
Paper Lampshades
Pastel colors, plain & decorate
10 inch $2.25 & up



Each Manor House and Palmer & Embury piece has lasting beauty and contributes to the permanent graciousness of your home . ~ ~ ~

The Manor House

Fine 18th Century Reproductions

383 Madison Avenue

NEW YORK CITY

~ on the third floor ~

Palmer & Embury

Choice Upholstered Furniture

383 Madison Avenue

NEW YORK CITY

YOU ARE CORDIALLY INVITED

Consult Your
DECORATOR

TO VISIT OUR GALLERIES

HUGHES PRINTING CO.
EAST STROUDSBURG, PA.

BURLINGAME
PUBLIC LIBRARY
Burlingame, Cal.



Savoy-Plaza

FOR A MEMORABLE VISIT TO NEW YORK



Enjoy living at the Savoy-Plaza with its spacious tastefully furnished rooms, outstanding service, delicious cuisine and unequalled location facing Central Park.





From all over the world the Savoy-Plaza attracts the transient and also provides a home-like atmosphere for its permanent guests. Fine shops and theatres nearby. Subway to the New York World's Fair at the door.

Plan now to make the Savoy-Plaza your headquarters during your visit to the Fair.

Henry A. Rost, Managing Director
George Suter, Resident Manager

SAVOY-PLAZA • OVERLOOKING CENTRAL PARK • FIFTH AVENUE, 58TH TO 59TH STS. • NEW YORK

Pour Vous, Madame

Where your slightest whim becomes law . . . where dreamed-of luxury and comfort are the rule . . . where hours are gay or tranquil, as you choose . . . that is life on France-Afloat. Add sturdy Norman and Breton seamanship — service with an obsession for detail . . . beauty, refinement, distinguished company . . . exquisite food — these are the joys of a French Line crossing. Let your Travel Agent reserve accommodations for you.

French Line

610 FIFTH AVENUE, NEW YORK CITY

THE SALON OF THE DEAUVILLE SUITE ON THE NORMANDIE — WORLD'S LARGEST SHIP

REGULAR WEEKLY SAILINGS FROM NEW YORK TO ENGLAND AND FRANCE DIRECT,

ND THUS TO ALL EUROPE. SCHEDULED FLIGHTS AVAILABLE TO EVERY CAPITAL IN EUROPE VIA AIR-FRANCE.

JUNE 1939 • 35 CE

ARTS & DECORATION

PUBLIC LIBRARY

SUMMER FURNISHING NUMBER





PEDAC

House of Homes' Mark of Finer Living

Exclusively shown in the modern house of P. E. D. A. C., Rockefeller Center, Radio City



Selected for House Beautiful's 6th consecutive Bride's House, Savoy Plaza, N.Y.



Selected for its exclusiveness in the Great Golden Gate International Exposition, San Francisco, Calif.

Consult Your
DECORATOR

CHARAK EXHIBITS

Guests in New York for the 1939 World's Fair should plan to see the nationally acclaimed CHARAK furniture . . . which represents a sincere effort to reproduce the best work of the Eighteenth Century English and American designers. Also see the smart new CHARAK display rooms featuring the most modern of high quality furniture . . . designed by Tommi Parzinger. Visit these beautiful showrooms and exhibits while in New York . . . the Fine Furniture Center of America.

CHARAK FURNITURE CO.

444 MADISON AVENUE • NEW YORK

CHARLES B. GELLER
155 E. Superior St., CHICAGO, ILL.

C. W. STOCKWELL CO., LTD.
3262 Wilshire Blvd., LOS ANGELES, CAL.

FACTORY: 38 WAREHAM STREET, BOSTON, MASS.

BURLINGAME
PUBLIC LIBRARY
Burlingame, Cal.



English Antiques and Reproductions

Consult Your
DECORATOR

Our showrooms contain the largest wholesale selection of distinguished English furniture in America. We cordially invite you to inspect it when you are in New York. Purchases may be made thru your dealer or decorator.

WOOD & HOGAN INC
383 MADISON AVENUE, NEW YORK

Chicago—155 E. Superior Street • *Boston*—393 Boylston Street



EVERYTHING about the Gotham bespeaks gracious living—its spacious rooms, its atmosphere of good taste, its superb cuisine. Elegance is apparent; economy not forgotten.

UNDER THE SAME MANAGEMENT AS

The Drake
CHICAGO

The Blackstone
CHICAGO

The Evanshire
EVANSTON, ILL

The Town House
LOS ANGELES

A. S. Kirkeby
Managing Director

The Gotham

Fifth Avenue at Fifty-Fifth Street • NEW YORK CITY

Announcing

The Formal Opening of Meridian Room June 30th

EA BRIGHT YACHT CLUB

THE BANKS OF THE SHREWSBURY . . . SEA BRIGHT, N. J.

with

CHARLES MURRAY and his ORCHESTRA

Cocktail Hour with Capehart Music Daily

newly renovated Bar and Cocktail Lounge will open May 26th with music and entertainment by the Floridians nightly

Complete Dockage and Hotel Accommodations.
TELEPHONES: Sea Bright 82 and 280

The Sea Bright Yacht Club
is located 40 miles south of New York.
One hour drive by auto or by N. J. Central Boats
at 42nd or Cedar Sts.

Surf Bathing — Boating — Fishing
Delightful Food — Grand Music

Enjoy a week-end with us this summer.



ARTS & DECORATION

Volume L June, 1939 Number 3

Mary Fanton Roberts, Editor
Heyworth Campbell, Art Editor

BOARD OF CONSULTING EDITORS

Harrie T. Lindeberg, Frank Lloyd Wright, Jonas Lie, Walter Hampden, Eva Le Gallienne, Lily Pons

CONTENTS

Furniture for Outdoor Comfort*Anne Moore* 9

Rug Portraits of Famous Horses.....*R. E. Condon* 14

The Glassmakers of Smaland Woods...*Philip Gustafson* 16

A Modern Home in an Old Setting....*Barbara Trigg Brown* 18

Restoring Old Furniture.....*Charles S. Taylor* 21

Artists Inspired by the Nude..... 22

Dogs I Would Choose.....*Leon F. Whitney* 24

Fitting Radios into Your Decorative Scheme*Myron R. Dassett* 26

Victoria Again Dominates the New Wall Papers 30

Six Most Favored Vines 32

Spotlight On People Who Have Made Notable Contributions to the World's Fair 34

Distinguished Rooms 36

Bright Colored Flower Designs for Summer Fabrics 38

Antiques for the Home*Arthur H. Torrey* 42

Talking Shop 44

ARTS & DECORATION is published monthly, except July, by McBride, Andrews & Co., Inc., Robert M. McBride, President; Russell Hughes, Treasurer; E. C. Turner, Secretary. Publication office: 34 North Crystal Street, East Stroudsburg, Pa. Editorial and general offices: 116 East 16th Street, New York. Advertising offices: New York—116 East 16th Street; Chicago—520 North Michigan Avenue; Santa Barbara, Cal.—29 East De La Guerra; London, E.C.4, England—23 Fleet Street. Subscription price: One year, $3.00; two years, $5.00. For Canadian postage add 50c per year; for foreign postage add $1.00 per year. We are not responsible for unsolicited manuscripts or illustrations.

Copyright 1939 by McBride, Andrews & Co., Inc.

DECORATION is published monthly, except July, by McBride, Andrews & Co., Inc. Publication Office, 34 N. Crystal St., East Stroudsburg, Pa. Editorial and general offices, 116 th St., New York, N. Y. Subscription is $3.00 a year, 35 cents a copy. For foreign postage add $1.00; for Canadian postage, 50 cents. Entered as second class matter at the ce at East Stroudsburg, Pa., under the act of March 3, 1879. Copyright 1939 by McBride, Andrews & Co., Inc.



THE CABOT The permanent exhibition of hand-made furniture in the Old Colony showrooms includes this important Regency wing-front bookcase, distinguished for its design and workmanship. Equally useful in dining room or living room, this handsome piece contributes graciousness to the large home or small apartment. Behind its construction stands the Old Colony reputation for making fine furniture of enduring beauty.

The Cabot may be had with or without the painted decorations.

Consult Your **DECORATOR**

Quality Furniture ✦ *Hand Made*

OLD COLONY FURNITURE CO.

385 Madison Avenue, New York

BOSTON LOS ANGELES

URRENT EXHIBITIONS

EXHIBITIONS HERE AND ABROAD

York, N. Y.

AVELLA, 38 E. 57th Street. Italian ings, to June 8th.

N, 521 Madison Avenue. Paneled s, Antiques, to September 1st.

ICAN FINE ARTS, 215 W. 57th . National Academy, Paintings, y 25th.

ICAN MUSEUM OF NATURAL HIS- 79th St. and Central Park West. al exhibition of primitive and na- arts in the Memorial Hall, as- ed from collections made by Mu- expeditions in Africa, Central South America, Asia, Alaska and outh Seas, to November 1st.

N GALLERY, 460 Park Avenue. ese Art from Imperial Palace, to er 28th.

IATED AMERICAN ARTISTS, 711 Avenue. Exhibition of the So- of Painters, Sculptors and ers, to June 6th. Annual Exhibi- of American Print Makers, to 12th. Small oils, water colors, ings, prints and sculpture— ghout June, July and August.

D CENTRAL GALLERIES, 15 Van- lt Avenue. Paintings by Ninety- American Artists, to July 1st.

SHAAR GALLERIES, 730 Fifth Av- Group show, paintings, to June

DOWELL CLUB, 166 E. 73rd Street. by MacDowell Fellows, to Sep- er 30th.

OPOLITAN MUSEUM OF ART, 82nd and Fifth Avenue. A retrospec- exhibition "Life In America For e Hundred Years," through Octo- A loan exhibition of sculpture by y Clews, Jr., through Aug. 27th. emporary American Paintings the Museum's Collection, through er. A selection from the Felix Warburg collection of prints, gh October. Masterpieces from Iuseum's Print Collection, through er.

UM OF THE CITY OF NEW YORK, Street and Fifth Ave. History e Crystal Palace, to Sept. 1st.

UM OF MODERN ART, 11 W. 53rd t. "Art In Our Time," to October

MANN-WILLARD GALLERY, 543 ison Avenue. Collection of the of Paul Klee, to June 10th.

NSON GALLERIES, INC., 126 East Street. Sculpture in limited edi- by Zorach, Laurent, Wheelock, to June 30th.

PTORS GUILD, Park Avenue at St. Group Exhibition, to June

IO GUILD, 730 Fifth Avenue. d Revolving Exhibition, to June

MUSEUM, 209 W. 50th. "History merica in Wax," to June 15th.

lover, Mass.

SON GALLERY. New England er Colors. Opens June 1st.

imore, Md.

TERS ART GALLERY. French Ren- nce Enamels, to June 10th.

ton, Mass.

EUM OF FINE ARTS. Paintings, vings and prints from Boston and England private collections. ns June 8th.

Dallas, Texas.

DALLAS MUSEUM OF FINE ARTS. Second No-jury Exhibition, to June 11th.

Greenwich, Conn.

ART GALLERY OF GREENWICH LIBRARY. Twenty-first annual exhibition of oil paintings, water colors and sculpture by members of the Greenwich Society of Artists. June 5th-June 24th.

Iowa City, Iowa.

UNIVERSITY GALLERY. Big Ten Exhibition, to June 15th. Iowa Art Guild, to June 15th.

Los Angeles, Calif.

SECOND ANNUAL EXHIBITION, Review of California Art, Season of 1938-1939, Foundation of Western Art. June and July.

New Haven, Conn.

GALLERY OF FINE ARTS, Yale University. New England Silver. Opens June 18th.

Philadelphia, Pa.

PENNSYLVANIA ACADEMY OF THE FINE ARTS. Student Competitors Work for Cresson Scholarship, to June 10th.

Pittsburgh, Pa.

CARNEGIE INSTITUTE. Lockhart Print Collection, to June 30th.

Providence, Rhode Island.

RHODE ISLAND SCHOOL OF DESIGN MUSEUM. Rhode Island Architecture, to September.

Springfield, Mass.

SPRINGFIELD MUSEUM. Western New England Folk Art. Opens June 15th.

Belgium

EXPOSITION AT PALACE OF FINE ARTS of modern works of art belonging to the collections of the Fine Arts Museum, to Aug. 20th.

England

EXHIBITION OF POLISH ART, New Burlington Galleries, London, to June 17th.

GOUPIL GALLERY SALON ART EXHIBITION, New Burlington Galleries, London. June 19th to July 22nd.

FESTIVAL OF ALL THE ARTS, Bath. July 18th to August 13th.

ROYAL ACADEMY SUMMER ART EXHIBITION, Burlington House, London, to August 7th.

France

ANNUAL SHOWING OF THE AUBUSSON TAPESTRIES, Aubusson. June 15th to Dec. 31st.

SALON OF THE SOCIETY OF FRENCH ARTISTS, Paris, to June 30th.

SALON OF THE NATIONAL BEAUX ARTS SOCIETY, Paris, to June 30th.

SALON OF APPLIED ARTS organized by the Society of Interior Decorators, Paris, to June 30th.

Germany

DAY OF GERMAN ART, Munich. July.

ELEVENTH EXHIBITION OF FRANKISH ARTISTS at Plassenburg Castle, Kulmbach, to September.

"MASTER WORKS OF GERMAN CULTURE" exposition at Nuremberg, to October.

MUNICH FESTIVAL SUMMER 1939: Art, Music, Theatre. Munich, to October.

Italy

ARTS AND CRAFTS EXHIBITIONS, Naples. June-Aug.

III QUADRENNIAL EXHIBITION OF ART, Rome, to Aug. 31st.

MEDICI EXHIBIT, Florence, to October.

LEONARDO DA VINCI EXHIBITION at the Palazzo del l'Arte, Milan, to September 30th.

Switzerland

SPANISH ART EXHIBITION, Geneva, June 1-Aug. 31st.

PERMANENT EXHIBITS OF ANTIQUES FINE HAND-MADE FURNITURE, AND DECORATED ROOMS

New York, N. Y.

THE ALBANO COMPANY, INC. 305 E. 46th Street. English reproductions.

JACQUES BODART, INC. 385 Madison Avenue. French antiques and reproductions.

BRUNOVAN, INC., 383 Madison Avenue. French antiques and reproductions.

CASSARD ROMANO CO., INC., 305 E. 63rd Street. French and English antiques and reproductions.

CHARAK FURNITURE COMPANY, 444 Madison Avenue. Eighteenth century English and American reproductions and contemporary furniture.

HENRY FULDNER & SONS, 404 E. 14th Street. French and English reproductions.

GROSFELD HOUSE, 320 East 47th Street. Contemporary furniture and reproductions of traditional furniture.

TREVOR E. HODGES, LTD., 204 E. 47th Street. Eighteenth century English antiques and reproductions made in England.

KITTINGER COMPANY, 385 Madison Avenue. Reproductions of eighteenth century English and American furniture.

THE MANOR HOUSE, INC., 383 Madison Avenue. Reproductions of French Provincial and English eighteenth century furniture.

HARRY MEYERS COMPANY, 444 Madison Avenue. Eighteenth century English antiques and reproductions.

NAHON COMPANY, 423 East 56th Street. Eighteenth century English reproductions.

THE OLD COLONY FURNITURE COMPANY, 385 Madison Avenue. Reproductions of eighteenth century English and American furniture.

PALMER & EMBURY MFG. CO., 383 Madison Avenue. Reproductions of English eighteenth century furniture.

PEDAC, INC., 30 Rockefeller Plaza. Permanent Exhibition of Decorative Arts and Crafts.

RICHTER FURNITURE COMPANY, INC., 510 E. 72nd Street. Eighteenth century English and American reproductions.

SCHMIEG & KOTZIAN, INC., 521 E. 72nd Street. Reproductions of eighteenth century English and French furniture.

W. & J. SLOANE, 575 Fifth Avenue. "House of Years" and "Sloane Street."

SHAW FURNITURE COMPANY, 383 Madison Avenue. Contemporary furniture and reproductions of traditional furniture.

TAPP, INC., 383 Madison Avenue. Contemporary furniture and reproductions of traditional furniture.

WOOD & HOGAN, INC., 383 Madison Avenue. Eighteenth century English antiques and reproductions made in England.

Boston, Mass.

ROBERT W. IRWIN CO., INC., 495 Albany Street. Contemporary furniture and reproductions of traditional furniture.

CHARAK FURNITURE COMPANY, 38 Wareham Street. Eighteenth century English and American reproductions and contemporary furniture.

OLD COLONY FURNITURE COMPANY, 495 Albany Street. Reproductions of eighteenth century English and American furniture.

SHAW FURNITURE COMPANY, 383 Boylston St. Contemporary furniture and reproductions of traditional furniture.

WOOD & HOGAN, INC., 393 Boylston Street. Eighteenth Century English antiques and reproductions made in England.

Buffalo, N. Y.

KITTINGER COMPANY, 1893 Elmwood Avenue. Reproductions of eighteenth century English and American furniture.

Chicago, Ill.

CHARAK FURNITURE COMPANY, 155 E. Superior Street. Eighteenth century English and American reproductions and contemporary furniture.

TREVOR E. HODGES, LTD., 152 E. Superior Street. Eighteenth entury, English antiques and reproductions made in England.

ROBERT W. IRWIN COMPANY, Merchandise Mart. Contemporary furniture and reproductions of traditional furniture.

THE MANOR HOUSE, INC., 823 S. Wabash Avenue. Reproductions of French Provincial and English eighteenth century furniture.

TAPP, INC., 1732 Arcade Place. Contemporary furniture and reproductions of traditional furniture.

WOOD & HOGAN, INC., 155 E. Superior Street. Eighteenth century English antiques and reproductions made in England.

Los Angeles, Calif.

JACQUES BODART, INC., 816 So. Figueroa Street. French antiques and reproductions.

CHARAK FURNITURE COMPANY, 3262 Wilshire Blvd. Eighteenth century English and American reproductions and contemporary furniture.

TREVOR E. HODGES, LTD., 816 So. Figueroa Street. Eighteenth century English antiques and reproductions made in England.

THE MANOR HOUSE, INC., 816 So. Figueroa Street. Reproductions of French Provincial and English eighteenth century furniture.

OLD COLONY FURNITURE COMPANY, 816 So. Figueroa Street. Reproductions of eighteenth century English and American furniture.

PALMER & EMBURY MFG. CO., 816 So. Figueroa Street. Reproductions of English eighteenth century furniture.

TAPP, INC., 816 So. Figueroa Street. Contemporary furniture and reproductions of traditional furniture.

San Francisco, Calif.

SHAW FURNITURE COMPANY, (John C. Nason) 442 Post St,. Contemporary furniture and reproductions of traditional furniture.



charming
distinctive
practical

an attractive occasional table in fine grained mahogany, when opened, a game table of varied uses—backgammon, chess, checkers or solitaire.

cassard romano co.,Inc.

305-11 east 63rd street, new york city

antiques

Consult Your
DECORATOR

reproductions

"toujours les meubles les plus elegants"

Consult Your DECORATOR

The old-fashioned parlor, reserved with fastidious devotion for the strained and formal calls by Sunday guests, has now disappeared from the scene. With the complexity and standardization of life today, all the rooms in which you live have assumed new importance; they remain the only means of expressing your personality.

These rooms of yours must first of all be personal; they should contain all the things for which you have a sentimental regard. Then, too, the final effect must achieve that sense of correctness and harmony which will give you a permanent aesthetic pleasure. But most important of all, because of size of the investment, the furniture, the fabrics and the decorative accessories should be of good quality to give you years and years of satisfactory wear. In fact, the creation of the rooms which surround you is a serious responsibility.

The Decorator, because of training, experience and objectivity is the only one who can co-ordinate all the elements successfully. Your Decorator has the perception to understand and interpret your tastes, the designing ability to create a harmonious room composition, and the knowledge of where and what to buy in home furnishings to give you the greatest value. The heartaches of unsuccessful experiments are not necessary, for your Decorator, working with you today, stakes his professional reputation on creating about you the rooms which will give lasting pleasure.

CONSULT YOUR DECORATOR—ALWAYS!

BURLINGAME
PUBLIC LIBRARY



THE SHAW FURNITURE COMPANY builds furniture which can face the wearing influence of time with a beauty that invites protection and a stoutness that defies age. The tradition of fine craftsmanship which has grown over the long period since 1780 is incorporated into each piece that comes from the modern factories of the Shaw Company.

SHAW FURNITURE COMPANY

383 MADISON AVE., NEW YORK

ESTABLISHED 1780

Consult Your
DECORATOR

JOHN C. NASON
442 POST STREET
SAN FRANCISCO

BOSTON
SHOWROOM
393 BOYLSTON STREET



Apart from the pure beauty of line and finish apparent in every piece that comes from the workshops of Jacques Bodart, close inspection will reveal an excellence of craftsmanship in every detail of construction.

Consult Your
DECORATOR

Jacques Bodart, Inc.

New York: 385 Madison Avenue

In Paris: 11 Rue Payenne

Los Angeles: 816 So. Figueroa Street

BURLINGAME PUBLIC LIBRARY Burlingame, Cal.

ARTS & DECORATION JUNE • Vol. L • No. 3

FURNITURE FOR OUTDOOR COMFORT

By Anne Moore

EVER since your first touch of spring fever, we'll wager that you've been pleasantly troubled by fitful and tantalizing dreams of summer serenities; of drifting hours to be lightheartedly frittered away on the beach or under a tree; or of indolently casual moonlight parties, with tall cool drinks and airy edibles set out on a sparkling table on lawn or terrace. We'll also wager now that May has come along with her train of dogwood blossoms, that these dreams have emerged from your subconscious and are clamoring to be recognized as definite eventualities, to be gaily planned and prepared for. Whether you have a country garden or a city backyard, you've probably done most of your planting by this time anyway, so you might as well start worrying about how to make them as attractive to live in as to look at. In short, that perennially joyful season has once more arrived when almost any apology for prospective idlers is to be listened to with respect.

A house in the summer quite casually sheds its winter inhibitions. Early in June, it begins to fling itself out of doors in the most uncontrolled fashion. Your living room no longer hugs itself circumspectly to the fire, but quite brazenly walks out of an open window and spreads itself along your lawns, actually venturing as far as the swimming pool or the extremest border of trees. What's more, you'll find yourself aiding and abetting this happy impertinence by buying the latest and most chic models in giddy umbrellas and cushions, in shapely, though weatherproof, outdoor furniture. Even if there's a wide Puritan streak in your character, you won't get any help in resisting temptation; for the shops this season are more enticing than ever, quite firmly determined to lead you off the straight and narrow. We warn you right at the start, you'd better renounce any lurking idea you may have in your head of repainting that 1919 wicker chair and "making it do" another summer. One jaunt to the city, unless you arm yourself with blinkers and at least seven black crepe veils, will be your undoing.

The nicest thing about outdoor furnishings these days is that they have as many practical as lyric qualities. You'll find the tables, chairs and couches as sturdily built as your Heppelwhite or Sheraton, and most of them with a comparable grace of line and proportion. In fact, they are all so thoroughly weatherproof, chip-proof, rust-proof and every other possible kind of proof, that nothing short of a repetition of the Great Wind of '38 could daunt them.

Another commendation to the conservative is the fact that fashions in outdoor furniture don't change too drastically—they simply improve. The coy *chichi* and redundant furbelows prevalent a few years ago have been replaced by a simple sleekness and elegance matching in many ways the contemporary simplification of industrial design. Rattan, wicker, bamboo, iron and lead are still, as always, the leading materials; but they've been treated and developed in such a way as to banish all their former impractical disadvantages. For instance, we saw a dining set at Altman's in natural-colored rattan, with chairs cushioned in a heavenly jade green sail cloth, that looked as permanent as a grand piano, and yet had the lightness of line appropriate to an outdoor setting. Incidentally, both this shop and W. & J.



A GARDEN set for two, with an umbrella to ward off the sun or rain, and between the two metal chairs, a little glass table. The umbrella comes in many colors and is removable. Royal Metal Manufacturing Co.



THIS canopied chaise longue is in the new pickled pine finish on rattan. The cushions and the canopy are in beige indantone, and the very novel breakfast tray can also be used as a writing desk or reading table. W. & J. Sloane. Photo by Robert M. Damora.



A springtime room set
at the Decorator's Club
izabeth Bloomquist Sym-
, with white metal furni-
e placed against a mural
Evelyn Pitshke. Photo by
Emelie Danielson.

THE most summerlike tea wagon shown at the right is of forest green wrought iron, with a long mirror top. The border around the table is all of wrought iron, as are the backs of the green chairs. These are oval, with a design that has the effect of wind-blown flowers. The whole is most unusual and imaginative. The china has a floral design on a cream background, and the linen is brilliant forest green. B. Altman & Co. Photo by Robert E. Coates.



THIS is actually an extension table for the garden. The two ends are console tables and the center piece is glass, bordered with iron and supported with iron stretchers. When all the parts are put together, this table is one hundred and six inches long; when taken apart, the console tables are twenty-four by thirty-six inches and the center piece, thirty-six by seventy. Both the tables and the chairs are horizon blue, and the chairs have seats of perforated metal. Richard L. Sandfort.



BURLINGAME
PUBLIC LIBRARY
Burlingame, Cal.

Sloane, among others, are making a great to-do over rattan, its unmistakable smartness and its superior wearing qualities. Sloane has a magnificent display of new garden groupings executed in this material, with a silvery pickled pine finish that is definitely Something.

That constant love, wrought iron, is with us again this spring, looking handsomer than ever, and full of promises not to be so amenable to the ravages of wind and weather. If you're feeling opulent, we suggest your visiting the shop of Richard L. Sandfort, whose artistry in iron work is, we are certain, as accomplished and inventive as Chippendale's in mahogany. Most of his designs are adapted from Traditional motifs, but have a lack of fragility that is decidedly Modern. In fact, the pieces are so distinguished that they would be as significan indoors as out, all year 'round. They're guaranteed rust-proof—a new process—and the paint, unless it's white, swears up and down not to chip.

Mr. Sandfort very generously gave us a tip about color in garden furniture which we herewith pass on to you. He says you must use a bit of wise restrain and not go off half-cocked because you have a passion for royal purple or tangerine orange. Remember that the background for your garden furniture is apt to be either verdant or aquatic, that the light is constantly changing, and that the tones of flowers, however brilliant, are never brash, and can be put quite out of countenance by certain crudities in artificial coloring. Blues are especially tricky, for instance. They need a bit of gray in them, or they'll go all flat and dead-greenish in outdoor light.

Some of the other designers of wrought- and cast-iron furniture whom we should like to recommend most heartily, are Salterini, whose delicate and fanciful creations are more so than ever this year, Molla, who is a master-craftsman, and of course and inevitably, the well-known Royal Metal. We wish we had space and time to mention more, but we simply must tear ourself away from the nostalgic elegancies of this timeless art and turn to streamlining.

If summer makes you feel young and coltish instead of cool, picturesque and flower-dappled, you'll be interested in the less glamorous and more sportive type of outdoor furniture. You'll want beach-rolls of featherweight consistency and featherbed luxury. You'll want chairs, tables and umbrellas that you can drag from pillar to post without digging up the turf or breaking an arm. And you'll want a brisk up-to-dateness of design that will bear out your reputatio as a creature brightly aware of contemp rary goings-on. If this is your di you're bound to find your heart's desi in any of the shops that make a specia of establishing and more or less digni ing innovations—such as Sandfort's A man's Hammacher-Schlemmer's or Sa erini. At these various shops you'll u

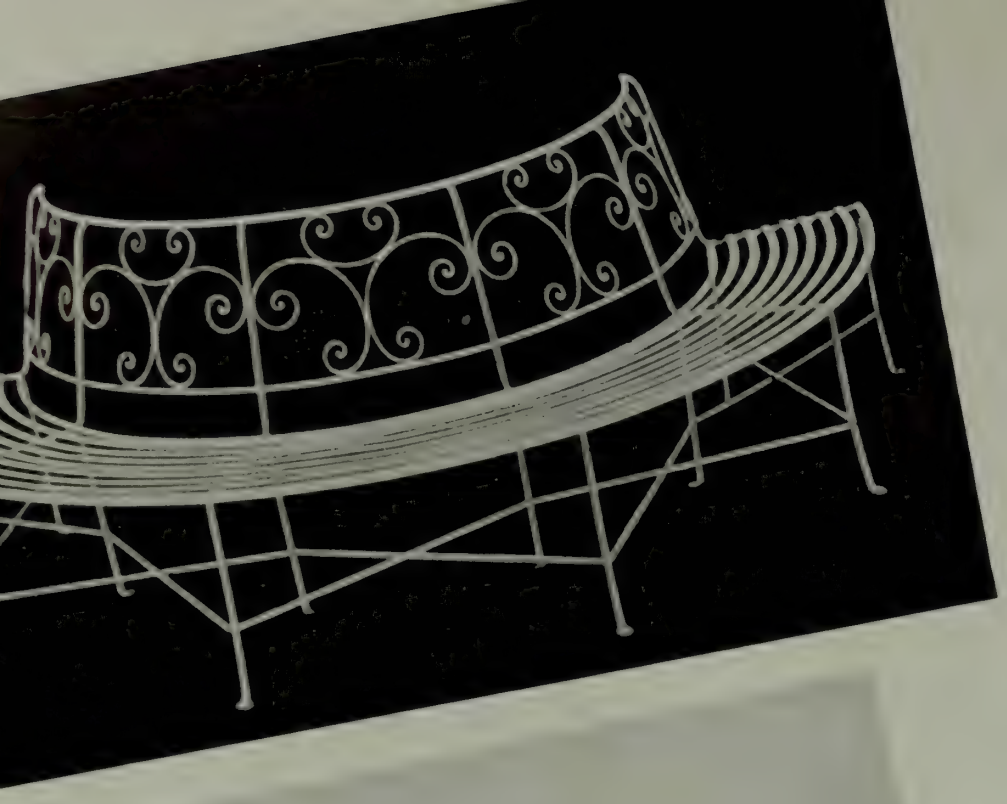


A VERY useful and novel piece of summer furniture for the garden this spring is the glider. The frame and the corner supports are of iron, painted in any desired color, and the upholstery is in weather-proofed, brilliant garden chintz. It is made with loose cushions, reversible.
Molla



THIS fantastic armchair is of wrought iron. The upper part of the back is a flaunting design of peacock feathers and the body of the chair is upholstered in indantone.
Hammacher Schlemmer & Co., Inc.





A NOVEL piece of summer furniture is made to fit around the corner of an arbor or large tree. It is of cast iron with an interesting Spanish design. Both seat and back support are painted whiite. Molla.

earth all manner of dashing gadgets for your summer outdoor parties. You'll find perambulating bars and lunch-wagons, convenient table-nests, non-tippable cocktail and highball glasses, languorous sofas that turn into two chairs and a coffee table at a mere shove, slightly insane cabañas and umbrellas voluminous enough to shade you from the most vicious sun, and yet ingeniously contrived to fold up and be tucked under your arm when the spirit moves you. You'll discover that all these things are so smartly designed and manufactured as to escape the faintest suspicion of faddishness; and that they'd be just as much at home on a penthouse terrace or in a backyard—if you're a city-bound vacationer—as on a twelve-acre lawn or the snootiest private beach.

In those less abandoned days, only a decade or so behind us, when people's idea of garden furniture extended very little beyond a marble bench or two, or a stiff-backed iron loveseat under a tree, and most of one's outdoor lounging was done right on terra firma or not at all—in those days, designs were more or less rigid and formalized. But now, you can have as much fun "decorating" your lawns and terraces as your house itself. And you can find, except perhaps in materials, as much variety of design and execution as in interior furnishings. You can have the noble Classic, or any of its many gentle modifications. You can have the most lacy and scented Victorian, or the most stark and uncompromising Modern. Or—you can have all of them—if your budget and your acreage hold out. In fact, you *could* have a whole suite of Period rooms in your gardens, were you so chronologically minded. But whatever style you may pin your fancy on, you'll find yourself having a wonderful time. And one happy consideration—you won't have to worry so much about backgrounds outdoors.



CENTER: This well-designed service wagon is made of iron. It has a narrow top shelf and a long lower shelf. The top is used for a bar, and the lower for all sorts of canapés and sandwiches. It is painted in any color to harmonize with your garden. John B. Salterini Co.



BOTTOM: This very commodious outdoor armchair is framed in bamboo finished in grey. The large comfortable cushions are upholstered in yellow sailcloth, and both the bamboo and sailcloth are weather proof. Grand Central Wicker Shops.

BURLINGAME
PUBLIC LIBRARY

ABOVE: A Pompeian-green bridge set sounds very nice for a summer garden. The table is of glass with a wrought-iron border, and the duck bottle-holder is also of metal painted Pompeian-green. The whole effect is very springlike. W. & J. Sloane. Photo by F. M. Demarest.

BELOW: In this city garden is placed an elegant bench of h cast-iron, painted gray. Two lead geese are seemingly wal toward the bench with an expression of great curiosity, and at the a white metal capital holds spring flowers. Richard L. Sandfort.

RUG PORTRAITS OF FAMOUS HORSES

From an Interview with R. E. Condon



THE "Cock Robin" rug was made for Mrs. Rodger D. Mellick of Far Hills, New Jersey, as a gift for her son. Cock Robin is a seven-eighths bred hunter, an animal of great courage. This rug has the flat look so desirable in floor coverings. The colors are dark brown, steel, stippled pepper and salt, and the border is burgundy. This is definitely a gentleman's rug.

TWO rapier birds prancing on a field of sand, shown below. The background is a bright red. In weaving this rug, Mr. Condon has tried to give the birds a lot of "swish." They are of vivid colors: red and gold and blue. They certainly are woven with vitality and knowledge.



I FIND that the owners of great horses are very eager today, as they always have been, to perpetuate the grace and beauty of these animals in some more or less permanent form. The galleries are filled with horses in bronze, in porcelain, on canvas, all showing the admiration and love of the owners. But it is only recently that the actual portraits of great racers have been made into designs for rugs such as I am weaving from day to day. In doing these rug portraits, I am especially interested in getting the actual qualities that has made each horse subject a famous one. Whether it is beauty or grace or a curious quality of temperament that makes the horse sensitive on the race track, I have endeavored to incorporate this characteristic in designing and weaving the portrait. I find this a matter of great interest, just as it would be if I were doing a painting or a mural of some famous race horse.

My rugs are all handmade from designs sketched on burlap which is stretched larger than the finished rug. Next, the colors are marked in making a rug base for the pattern. I stretch the burlap tightly on a frame, as one works with a canvas for painting. Strips of rag are pulled through the burlap with a hand hook. As you can see by careful examination of one of these portraits, the rug is really made up of thousands of loops of cloth pulled through the burlap mat. However when the rug is finished the burlap will not show even on the reverse side. A rug made in this fashion is usually today called a hooked rug, although earlier it was a "pulled rug." I always speak of my rugs as "pulled rugs" as I believe that

in designing them I have reverted to the older method.

It usually takes a workman full time, from two weeks to a month to make this kind of a rug, although in my place they are sometimes made more rapidly for the reason that my principal workman is a man of unusual activity. I should like to give special credit to the men who work with me on the weaving of these rugs, for without their help, it would be physically impossible to finish the many rugs made in my shop. The material used in making up these rugs is hand dyed (vegetable dye) wool homespun cloth. This old process of "pulling" a rug is a laborious one, but it is one that seems to bring about the best results.

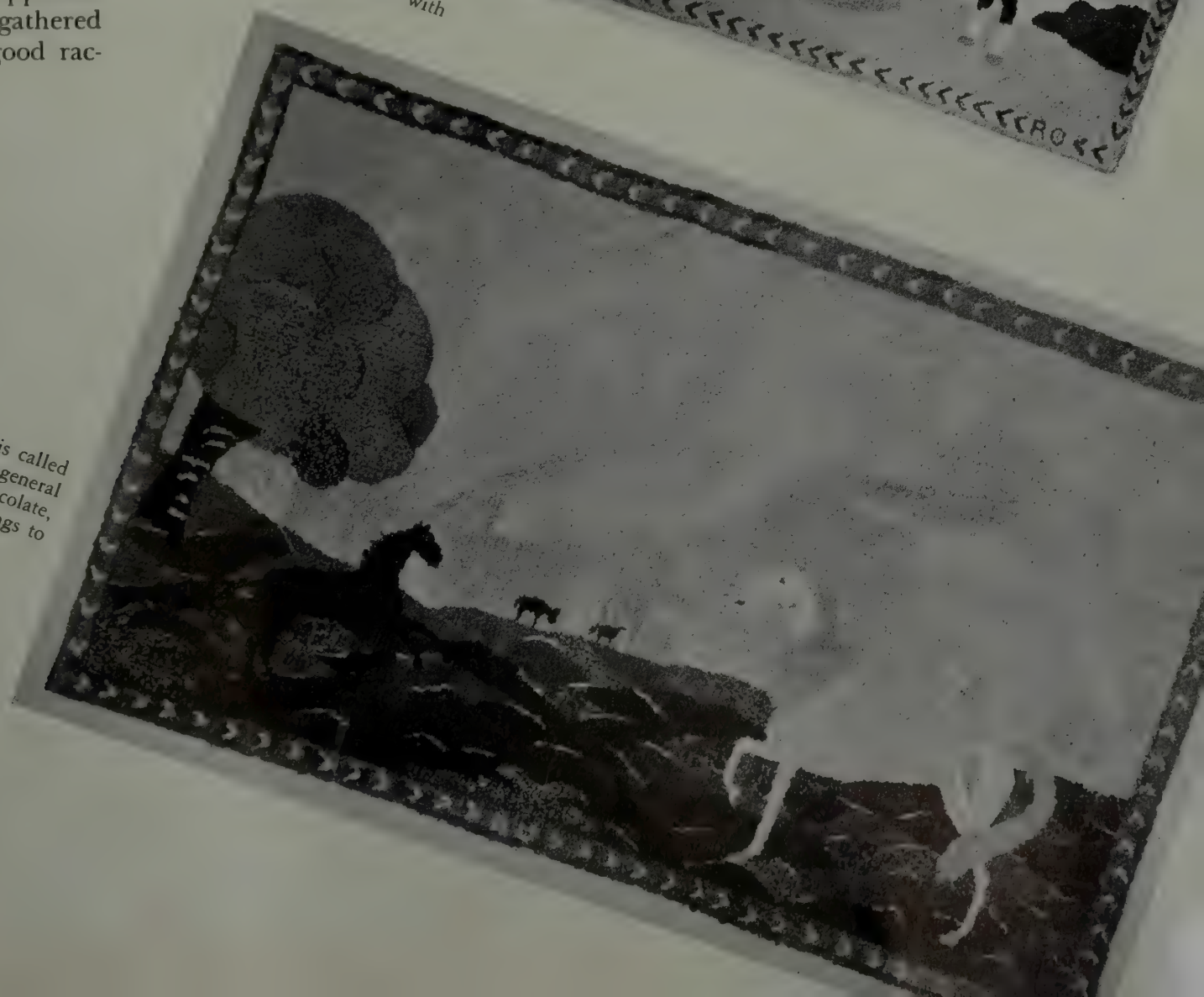
Of course, as I have said in planning the rugs for the different owners, I try to get the exact sense of the unusual qualities of each horse. I study their colors, their motions and their way of living. As the rugs are to be seen constantly in the home of the owners of the horses, subject to the approval or criticism of their friends, I naturally must make every effort to develop what is called in photography a true portrait. Otherwise, the owners would be the first to find fault. They want a rug that makes them think with affection of their favorite horse, and they want to be able to point to it with appreciation when their friends are gathered together for an evening of good racing talk.



THE "Clinker" rug, woven for Mr. Kenneth B. Schley, of Far Hills, New Jersey, was given by him to his mother as a memento of her favorite horse. In weaving this rug, Mr. Condon succeeded in giving "Clinker" a look of inherent greatness and strength. The background is woven in waves of brown and fawn, with a brilliant coppery red.



"SEATON PIPPIN"—an internationally known hackney show mare. This rug was woven for Mrs. Paul Moore, Hollow Hill Farm, New Jersey. The horse is woven in chestnut color with white points. The sky is pale blue broken with white and grey.

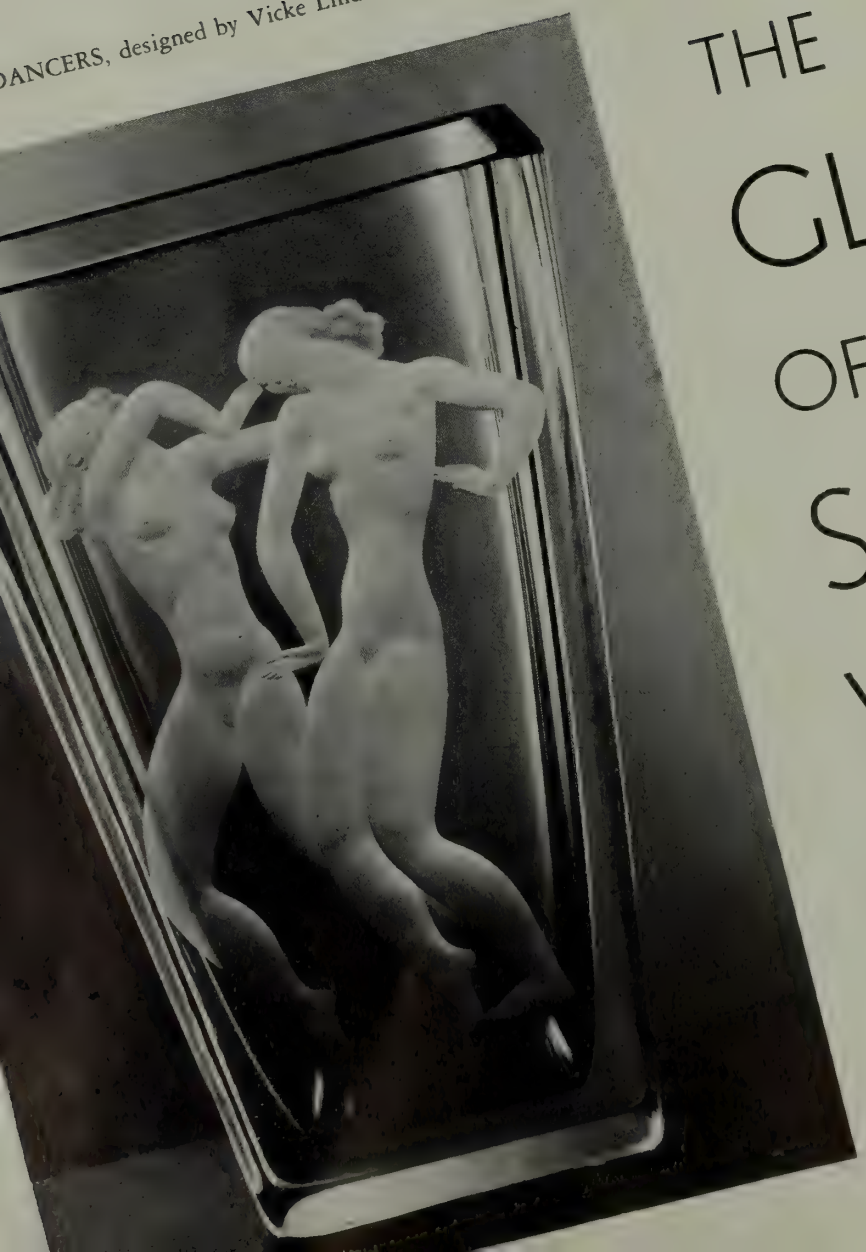


THE rug shown at the right is called "Pastoral" and is woven in a general effect of tans and brown, with chocolate, lavender and grey. This rug belongs to Mr. Condon's own collection.



DECORATIVE FANTASY, nude female figure and flying geese, by Designer Sven Palmquist.

DANCERS, designed by Vicke Lindstrand.



THE GLASSMAKERS OF SMÅLAND WOODS

By PHILIP GUSTAFSON
Staff of the Royal Swedish Commission
New York World's Fair 1939

BURLINGAME
PUBLIC LIBRARY
Burlingame, Cal.



MIDDLE-CLASS Family on the Seas
by Sven Palmquist.

THE Song of the Sailor, designed by
Landberg, is based on the song "
Rudolph," by the poet Eric Axel Karlfel



TABLE glass designed by Simon Gate.
was a wedding gift to Prince G
Adolph and Princess Sibylla, of Sweden.

FROM the woods of Småland, a hilly province in southern Sweden, comes an art glass so fluid and transparent that its crystal shapes seem about to melt into the air around them. Many are the waterfalls, or "fors," in Småland, and its forests are the habitat of a small bird called the "orre." The bird and the falls have given their names to Orrefors, the glassworks of the woods, which sends its products to twenty-nine countries. Something of the birds' song and the music of the falls has been transmitted to the heavy modern forms of the glass, and to the lyric animation of its engravings. The seas of both hemispheres, in their affinity to glass, have contributed their ships, mermaids and fishes. The lands of allegory, of the classics and the modern world have supplied pictures alike to the veteran artists, Hald, Gate and Lindstrand, and to the younger artists Ohrström, Palmquist and Landberg.

"Orrefors is inadequately described as a glassworks. It is really a cult in glass," says Vicke Lindstrand, one of its artists, here to build a crystal fountain for the Swedish pavilion at the World's Fair.

"We artists of the Småland woods have immersed ourselves *(Continued on page 47)*









"SOMETHING new under the sun" and shadow. The pines frame the home of Mr. and Mrs. Scott Parrish, Jr. The beauty of line and scale, the painted gray brick, hooded porch, mullioned windows trimmed in electric blue, and the iron-railed sun deck excite immediate interest and admiration. The skillful planting enhances the fine architectural details of the house. At the rear the uniquely shaped porch overlooks the sheltered lawn and woodland beyond.

A MODERN HOME IN AN OLD SETTING

By Barbara Trigg Brown

the last decade the Georgian re-
l in Virginia has been architecturally
mount. The restoration at Wil-
nsburg added flame to the "build
onial" fire. Ancestors' homes were
oduced and restored. To think of
ginia houses was to think Georgian.
ses of the Georgian trend again
inated the new building lines in
an and suburban Virginia. The gen-
opinion was that the Modern was
suitable for this part of the country.
vn with the towers and turrets of the
ger-bread porch era, but not forward,
er back to the eighteenth century.
s opinion was all right as far as it
t constructively, but it did not go far enough. Now, slowly but surely, a group of forward-looking architects of the nineteen-thirties are proving to the Georgians that the Modern is suitable to the climatic and natural conditions of the Old Dominion.

Mr. Lewis Ballou, the architect for the home of Mr. and Mrs. J. Scott Parrish, Jr., has proved this most conclusively. It is not extravagant to say that this is a rarely attractive small house that will be regarded as good style for the various architectural eras that may come.

Situated in Richmond's most beautiful suburban section, adjacent to the famous old Three Chopt Road, and on a rolling hillside above the royal James (it is whispered that Richmonders who see from their windows the tawny rock-bound river in its sylvan setting feel this

BURLINGAME
PUBLIC LIBRARY
Burlingame, Cal.

LIVABLE and lovely, modern and comfortable. the living room with its windows bringing the trees in as a decoration achieves a sense of peace and spaciousness. A component part of the living room, the dining room, is likewise furnished in walnut with red upholstery and white-tooled leather, and chromium. A surprise is the flame-colored ceiling that defines this room, and gives it excitement and gaiety.

view must be a bit of heaven), this Modern house commands the admiration of all who respect architecture.

The exterior photograph of the entrance façade gives a comprehensive sense of the harmony of the house with its setting of pine-shaded greensward that slopes at the rear into the gentle woodland. The planting about the house develops skillfully this harmony, for the evergreens "point with pride" to the good architectural features, enhancing and never concealing the clever details that make the charmingly blended whole.

The house is built of brick painted a warm grey, with bright blue painted trim on the mullioned windows. The porch side overlooks the sloping lawn and the woods beyond to give that



udy combines old and new furnishings. Figured taupe-colored wallpaper and matching color in the draperies, chairs and rug create a restful background e books and heirlooms that curiously enough are at home with the 1939 pieces. The clear glass windows bring in the sun and pictures of woodland.

ost desired of all suburban assets, eaceful privacy. The original shape of e porch with its curves makes an adirable foil for the uncompromising mplicity of the iron rail and pillars d the concrete hood and floor. The n deck is well-placed and adds size and efulness to what might have been aste space. Opening on the porch the ning-room windows add style and coration to what amounts to an outor living room for eight months of e year in this climate. The windows e made of glass brick. This interesting mposition is first seen as the visitor proaches the house, for beneath the trance hood (a very modern interetation of an old colonial feature) the ll windows suggest, before the door is ened, that much of interest lies bend its portal.

The picture of the entrance hall corborates this thought, for it seems rdly possible to develop a more comete new arrangement than this hall veals in a house of its size. The glass ick window, aluminum stair rail. vedish white stipple-tone wall paper, ass table and ceiling light fixture seem ch a harmonious part of the whole.

This harmony is carried out throughout the house, the result being a new sort of beauty with a complete and comfortable livableness.

The living-room windows open upon the woodland scene, bringing checkered sunlight and cool shadow and spaciousness into the *(Continued on page 47)*

THE kitchen, as is the mode today, is fully equipped, smart and convenient, with Venetian blinds that stay clean, and potted plants that grow. Battleship red linoleum floor and walls continue the primary color scheme of the house.

Photos by W. Harry Bagby



Restoring Old Furniture

By CHARLES S. TAYLOR

IN many a home there are articles of old furniture that, after a century or more of service have got into such a dilapidated condition as to be useless. Yet, somehow, the owners may not like to part with them; so they are allowed to remain in some odd corner, or perhaps get put away in the lumber room. Sometimes they find their way into sale rooms and are bought up cheaply by collectors and dealers. Often they are thought to be past repair; but to the fully qualified furniture specialist there is probably not one article in a thousand that is really past repair or "not worth restoring."

The accompanying illustrations show an old joined stool, or "joint" stool as it was called, which came from a collector whose instructions were to just make the best of it—if it is hopeless, just nail it together, because it was already too badly dilapi-

BURLINGAME
PUBLIC LIBRARY
Burlingame, Cal.



A JOINED or "joint" stool, three hundred years old. On the left, it is shown in a state of complete dilapidation. The frame was taken completely apart before it was restored as seen in the picture below.



AN old oak chair before and after repairing. It was found in an old country house in Wales and dates back as far as anyone can remember. The finished piece shows extraordinary craftsmanship.







dated for that. So the stand was carefully taken apart and the components cleaned and repaired. While this was being done every detail was observed. The framework structure is of oak, mortise and tenon joined and pinned together in the antique manner; and judging from the wood, the workmanship and the style, it would be about three hundred years old; the kind of seat which was used in those days before chairs came into general use. The top is of elm. It is a typical Old English stool. Several pieces of old oak had to be neatly spliced in; they were obtained from some parts of an old bacon cupboard that had been converted into a wardrobe. Every bit of the original wood was united accurately in place with good quality glue, but leaving no trace; the purpose being for the repair work not to be discerned.

The stool reconstructed is particularly strong. As regards the finish, it was well rubbed over with linseed-oil—oil polished as probably it was originally. This shows the grain and color of the wood to advantage, but, like wax-polishing, it requires repeated treatments extending over months and years to attain a hard protective surface. This can be done within a few hours after the first application of oil by a lac finish, closely resembling the old finish. These are labour-saving times and the lac method of polishing was not known in the old days.

Another example of restoration is here shown. It is an old oak chair that had been out of repair for many years. It was in an old country house in Wales as long as any member of the family could trace back. The great grandmother, over ninety, remembers it as an old chair when she was quite a young child, and had wax-polished it many a time.

The method *(Continued on page 47)*





LEFT. JUPITER IN GUISE OF DIANA. and Callisto; by François Boucher. As the story runs in the old Greek myth, when amorous Jupiter saw Callisto, he assumed the form of his daughter Diana in order to remain as her companion. Diana, who was Callisto's mistress, was very angry at this and promptly turned the poor girl into a bear.

Boucher was born in Paris in 1703. He traveled all through Europe and in 1755 was appointed director of the Gobelins Tapestry Works. He later was appointed court painter under Louis XV and became a protégé of Madame de Pompadour, painting some famous portraits of her.



ARTISTS INSPIRED BY THE NUDE

ABOVE. PORTRAIT OF MARGUERITE; by Prud'hon. This famous portrait has been in the collections of Mignon, Mme. M. Demonts and David Weill. It was exhibited at the Wildenstein and Company Galleries.

Prud'hon was born at Cluny, France, in 1758. He was a self-taught young man, and as the result of a competition he was able to go to Rome where he made the masterpieces of Italy his source of education, studying especially Correggio, Raphael, and Leonardo da Vinci. Indeed, he was sometimes known as the "Correggio of France." He was a member of the Legion of Honor and of the Institute.

BURLINGAME
PUBLIC LIBRARY
Burlingame, Cal.





Photographs from the Exhibition of "Classics of the Nude." Courtesy Knoedler Art Gal

LEFT. Here is A BATHER by Renoir. It has been exhibited at the Wilmington Society of Fine Arts, at Knoedler and Company in Chicago, and at Reid and Lefevre in London. It has been in the collections of M. Paul Gallimard and of Paul Berard in Paris.

Renoir was born at Limoges in 1841. At the age of seventeen he went to Paris and studied in the École des Beaux Arts. The first pictures that he sent to the Salon in 1863 were rejected. He then cast his fate with the Impressionists who held their own exhibition outside the official Salon. After that he began to have his own exhibitions. He is equally important as a painter of landscapes and figures, and has been a tremendous influence in all contemporary art.

LEFT above. ANDROMEDA; by J. J. Henner. Andromeda was the daughter of Cepheus and Cassiopeia. Her mother boasted that the beauty of Andromeda surpassed that of the Nereids, so the Nereids induced Neptune to send a sea monster on the land and an oracle declared that Andromeda must be given up to it. She was accordingly chained to a rock where she remained until Perseus came finally and rescued her.

Henner was born in Bernviller in 1829 and studied under Guérin in Strasbourg, and later in the École des Beaux Arts. One after the other he received all the honors possible for an artist, and in 1889 he was elected a member of the Institute.

LADY AT THE MIRROR; by Titian. This famous lady has been written about and exhibited all over Europe. She has been in the collections of the Bonacossi Family, of Count Leopold Cicognara, Count Pourtalès-Gorgier in Paris, Baron Michele Lazzarone in Paris, and Henry Goldman in New York.

Titian was born in Pieve de Cadore in 1477. He was greatly influenced by Giorgione. After Giorgione's death, he was called to the court of Alphonse d'Este and was consecutively under the patronage of Frederick of Gonzaga and Charles V. It was not until 1545 that he was invited to do the portraits of Pope Paul III and of Cardinal Farnese. At this time he came in contact with Raphael and Michelangelo and eventually became one of the most popular painters of the day.

DOGS

By LEON F. WHITNEY

Reproduced by Courtesy of the Sporting Gallery and Bookshop, Inc.



"MY first recommendation for a country dog," says Mr. Whitney, "is the American cocker spaniel for his appearance, his understanding and his friendly disposition." From a drawing by Walter E. Bohl.

YESSIREE, there's a breed of dog to match everyone's taste. But there are breeds which, like them as you may, are not so desirable as others, no matter how much you may rationalize. My choice personally would be a whole pack of bloodhounds. That wouldn't be your choice. I do not have even one in the house; they drool too much. I've had such good times with these dogs and other hound types that I cannot become satiated with them. So I *should* be partial, blind and unaware of their faults. But really I am not. I try to be honest in the evaluation of all the breeds, and having been around and seen them, watched their behavior, observed them at work and play, perhaps my choice of five breeds, any one of which would suit the most fastidious, may be worth consideration. Any one would suit the average owner of the average country home, and there is ample leeway in the choice.

We won't use a score card in making this evaluation, but here are a few of the points necessary to consider when you buy the ideal dog for your purpose.

1. Disposition: He must be kind, alert, patient, courageous, somewhat reserved, unwilling to bite without the greatest provocation. He must not be a fighter, or possess a hair-trigger temperament. He must be the whole family's dog, and a gentleman with strangers as well. A "one-man" dog is only a ready-made rationalization for a vicious dog. There are so many gentle dogs to be had that there is no excuse for "one-man" dogs. Our dog must be the type which makes friends and passers-by happy to be near our home; not a dog that snarls and bites and barks at children, makes himself generally objectionable, and has that look about him which says everything but "welcome." Remember, people tend to judge the character of the occupants of a home by the kind of dogs they keep.

2. Size: Our dog must be small enough to be a member of the household, and yet not so small that a grown man or woman looks silly leading or carrying it around. Such tiny animals are mighty fine, but better for small quarters. This automatically excludes the giant breeds also. I love them in their place, but the home, generally speaking, is not often large enough for them. This sounds odd coming from one who loves few things better than bringing in a couple of his beloved



"A PAIR OF ACES" from a drawing by Marguerite Kirmse. "There are those who simply must have a terrier." Perhaps you prefer a wire-haired.

I WOULD CHOOSE



"SCOTTISH terriers deserve a place on your list because of their droll attitudes, their flippant buoyancy, and their amusing expressions." From a drawing by Marjorie Stempel.

"OUR FRECKLES" from a drawing by Walter E. Bohl. The English setter is a dog much valued by bird hunters. An asset to any country home.

IF you want a medium-sized, short-haired pet, you cannot do better than select a Dalmation They are even-tempered, smart, and good watch dogs. Courtesy of the Tally-Ho Kennels.

bloodhounds on a cold winter's evening and dreaming in an easy chair before the open fire, with them beside him. But I am not going to stress the bad points of any breed; rather we shall see how my selection of ideals fits the requirements which are outlined.

3. Usefulness: Our dog must be useful. If we are looking for an ornament, that is one thing, but looking for all we can get in our dog is another. Anyone who has owned a dog with whom he has shared good times will tell you that this common interest goes a long way in making for a deep bond of affection between man and dog. When I think of the perfectly grand times I have had with certain of my dogs, the large prices I have refused, because I felt toward them as though they were part of myself or of our family, I know how much my life has been deeply enriched, and what bonds have existed between us. That is what you want in your dog too, so it pays to have a dog that is useful and much more than just an ornament.

4. Appearance: Sometimes beautiful dogs are not joys forever. Sometimes people have bought adorable fluffy puppies, just as they have brought home day-old chicks for the children for Easter, only to be disappointed later. Several breeds of dogs owe almost their entire appeal to their beauty as puppies, and a few to their beauty as grown dogs. They may make nice statues when properly groomed, but lack the kind of dog sense necessary around a country home. Nearly all little puppies are appealing, some more than others, but this is one point which should be absolutely discarded in buying a dog because all puppies soon start to go through an awkward adolescent stage when the most compelling little fellow may look as homely as the baby chick after his down has gone and his first scrawny feathers have started to grow.

5. Suitability: By this I mean that our dog should be the kind that will fit in with our particular surroundings. If there are small children in the family, a strong boisterous animal is undesirable. Among the first dogs

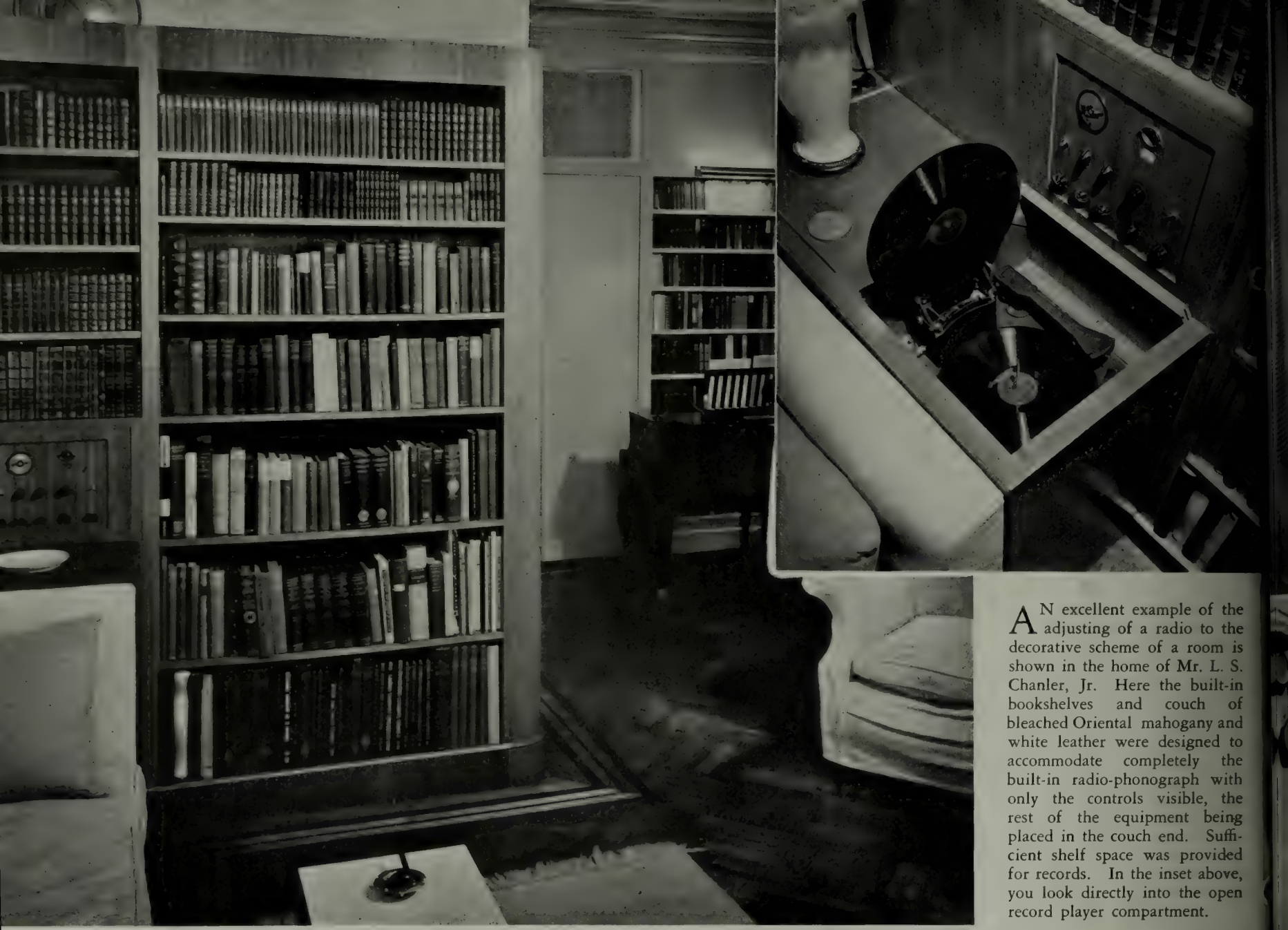


we kept indoors was a Great Dane. Our little daughter wa just then learning to walk and he was so powerful that h knocked her down many times with a swipe of his tail. H had a splendid disposition but he just did not fit in our home By the same token I do not suggest large terriers where there are flower beds, because terriers, if they are well bred and true to type mentally, will be prone to dig in the beds and in general are too apt to be fighty, but that's anothe subject. There is an ideal breed for your place, which doe not embody many disadvantages.

6. Ease of grooming: If you like breeds which must b stripped, clipped, and shampooed and are willing to put u with these inconveniences, then there is no harm in havin them. That is up to you, but there are breeds easier to loo after and for that reason I feel they are more nearly idea

(Continued on page 46)





ohn R. Cieferskor

Photo by Ray Albert

AN excellent example of the adjusting of a radio to the decorative scheme of a room is shown in the home of Mr. L. S. Chanler, Jr. Here the built-in bookshelves and couch of bleached Oriental mahogany and white leather were designed to accommodate completely the built-in radio-phonograph with only the controls visible, the rest of the equipment being placed in the couch end. Sufficient shelf space was provided for records. In the inset above, you look directly into the open record player compartment.

FITTING RADIOS INTO YOUR DECORATIVE SCHEME

By MYRON R. DASSETT

e were asked what we considered ne most essential single piece of ure in the home today, I think ould unanimously answer "the "

the time has come when we want dio to develop as a decorative de- the room as well as a source of tion and enjoyment. We no longer a lot of detached furniture in the ent rooms of our home. We do uy a piece of furniture because we ally like it; we plan our home and ooms in it so that there is a sense nservative harmony. The rug slips into place and we are almost un- ous of its beauty; the curtains have pose, and their color and fabrics are interesting with the upholstery, and if they blow about in the spring wind, we are not conscious of them as a separate entity, but as a part of a scheme intended to make life pleasanter. Our woodwork we use as an extension of our decorative scheme, and the woods today in this country are of manifold interest and beauty. We no longer try to make wood look like anything else but wood. We do not marbleize our walls; we know old mahogany when we see it, as well as pine, pearwood, and ebony (which is not really black), and spruce. We like our own woods and we make the most of them, and it is wonderful how they fit into a decorative scheme; a little less significant than the fabrics perhaps, or the draperies, and yet closely related. This brings us to the point of this article—the placing of the radio and the radio cabinet so that they add to the

IN this specially designed bookcase the radio is c cealed by a sliding door and the sheet music is pl in drawers at the end near the piano. A decora effect is accomplished by using bleached maple aga dark gray walls.

Courtesy of Ann Hatfie



PUBLIC LIBRARY
Burlingame, Cal.



Photo by Ray Albert



Courtesy of John R. Cieferskor

Photo by Hedrich-Blessing Stu

THE chest of drawers at the left was altered to accommodate the radio-phonograph equipment in the rather small apartment o Mr. Ides Van der Gracht, whose ingenious architectural collaboration helped to overcome many difficult decorative problems Loud speakers, mounted on a movable housing, are effectively concealed in the closet behind the drapery and make full tone repro duction possible. Both the control and the record player may be closed while playing. On the right a Capehart radio is snugl hidden behind a fine wooden cabinet set in the wall. It is delightfully situated near a wide couch and close to the fireplace, wit a little china cat guarding the entrance. There is ample room in this cabinet for records.

decorative charm of a room and not remain an isolated intruder.

Some of the decorators today are making the radio a definite part of the decorative scheme of the room. It is set in the space of an open bookcase, with shelves for records nearby, or it is seemingly a part of a cabinet itself. It is sometimes placed in a piece of furniture that resembles a Colonial writing desk and when the front flap is let down, there is the radio and the records and some interesting music books with a good deal of radio history involved.

Lawrence Tibbet, I remember, has a very interesting wall space in his music room in which the radio dominates the decorative scheme. The wall is given up to the radio, to music books, and to records. In front of it, is a piano. The radio is a definite part of the decoration.

Only a few years ago the radio was an ugly duckling which one either in desperation tolerated or attempted to

AVERY simply arranged but effective combination of bookcase and radio was planned on this side wall. The radio is the Ansley Dynophone in fawn color. The wood is raw mahogany. The colors of the wood of the bookcase and the wall are so thoughtfully arranged that the radio adds, rather than detracts from the general decorative scheme.





ABOVE, a Stromberg-Carlson radio is hidden in a butterfly table in maple. Perfectly suited to the early American room and immensely convenient, as the cabinet contains not only a radio, but room for records and any books on the subject.

THE rather elaborately designed radio below is an RCA Victor. There is a panel in front of burl walnut with a silver plaque below the front panel. This is placed on a mahogany table near a bit of ultra modern sculpture; the effect is definitely decorative.





THE super-sextette Crosley push button radio above has much grace and charm, and blends harmoniously with almost any decorative scheme. There are four immense push buttons for favorite stations and an illuminated gold-etched vertical dial.



AT the right is the "Emersonette," an amusing and practical little radio. It has been called the smallest dependable radio ever produced. It is set in a walnut Bakelite cabinet, which also comes in red, green or ivory. It is six and one-half inches high, four and one-half wide and three and one-half inches deep. This is an amusing novelty in its way.

ıceal. But now, better understood, the
io is greatly improved in design and
es its place more easily in the decora-
e scheme. There are available today
ough sizes and styles in radio to fit
rmoniously into any composition. If
ı are confronted with a very special
oblem the designer and decorator will
oduce for you a radio which will ful-
your needs as well as the laws of
rmony, balance and rhythm.
Suppose your room contains only
niture of a certain style. Then evi-
ntly you will want to maintain that
rmony and will select a radio which
l be suitable. Small spaces furnished
delicate scale will demand a cabinet
like taste—or a small chassis which
y be placed in an existing piece of
rniture. If you have selected a radio
portant enough to have a cabinet
ich is a piece of furniture in itself,
ı will want to place that cabinet so

that it will be in balance and rhythm with the decoration of the room. Perhaps you will secure balance by combining your radio cabinet with some bookcases of equal height and similar depth. Or you may have succeeded in finding a radio which will equalize that low table which was at one end of the couch and needed a companion. And then your eye will follow pleasantly from the low table to the sofa with the picture over it and back to the radio—then on to other objects—led by a rhythm established in line, color and placing. You will have achieved a pleasant composition.

One resourceful designer solved the problem of a necessary radio in an established room scheme which did not admit of another element by placing a combination radio, window seat and radiator cover under the one large window in the room. The radio was there convenient and good-looking, without taking up extra space or introducing a discordant note into completed composition. And the long low line of this cabinet, painted like the walls of the room, created unity out of what had been two blank spaces unsuited to furniture—at either side of an unsightly radiator.

Another beautiful placing of the radio was accomplished by putting it into one of the side compartments of a breakfront console. The success of the decoration of the room demanded a long shallow piece of furniture to balance an arrangement of sofa and flanking armchairs on the opposite side of the room. Where a cabinet of sufficient size to house a large radio chassis would have been an inadequate decorative spot, and where more than one piece of furniture would have been unfortunate, the Chippendale breakfront solved the problem and provided space for the radio, a desk in the center drawer, and shelves for magazines in the remaining spaces.

An architect was recently confronted with and solved the problem of a piano, an electric organ, a radio and a record changer all in one room—fortunately a large one. The melomane client approved a design for the room—which provided recessed book shelves above a certain height on one side—while on the opposite side a firepiace and a niche provided the complementary decorative scheme. The room was completely paneled in wood which permitted the lower part of the niche, finished like the walls and flush with them, to be used for record changer and radio. Two of the four instruments which might otherwise have been very disturbing were thus combined with the architecture to form a pleasant decorative feature.

If you are a bibliophile and fond of the radio and record changer phonograph, you will quickly recognize a well-thought-out arrangement. Easily accessible from a comfortable sofa, the dials are rightfully in full view—and most important, no awkward reach is necessary. For the evening concert a well-placed lamp makes titles of albums and records clearly legible. On the surrounding shelves, there is surely room for the record albums. The design is pleasantly simple, allowing the smooth surfaces of vertically grained wood to form a pleasant bond between radio, phonograph cabinet and bookcase. There is an ensemble worth considering. Two bookcases grouped with the radio-phonograph show one of many such combinations easily arranged with this type of cabinet. Instead of standing separated, these three pieces form an important element, so often needed, to give balance in the furnishings of a room. This again is more than just another radio cabinet; it is a tie between radio and the other activities of the household.

In another type of installation the radio is completely concealed but with a decorative access door for ease in repairs, the only evidence of a radio and record changer of marvelous complexity and performance is the remote control box on the low table. It is only possible with advance preparations in construction and at a considerable expense.

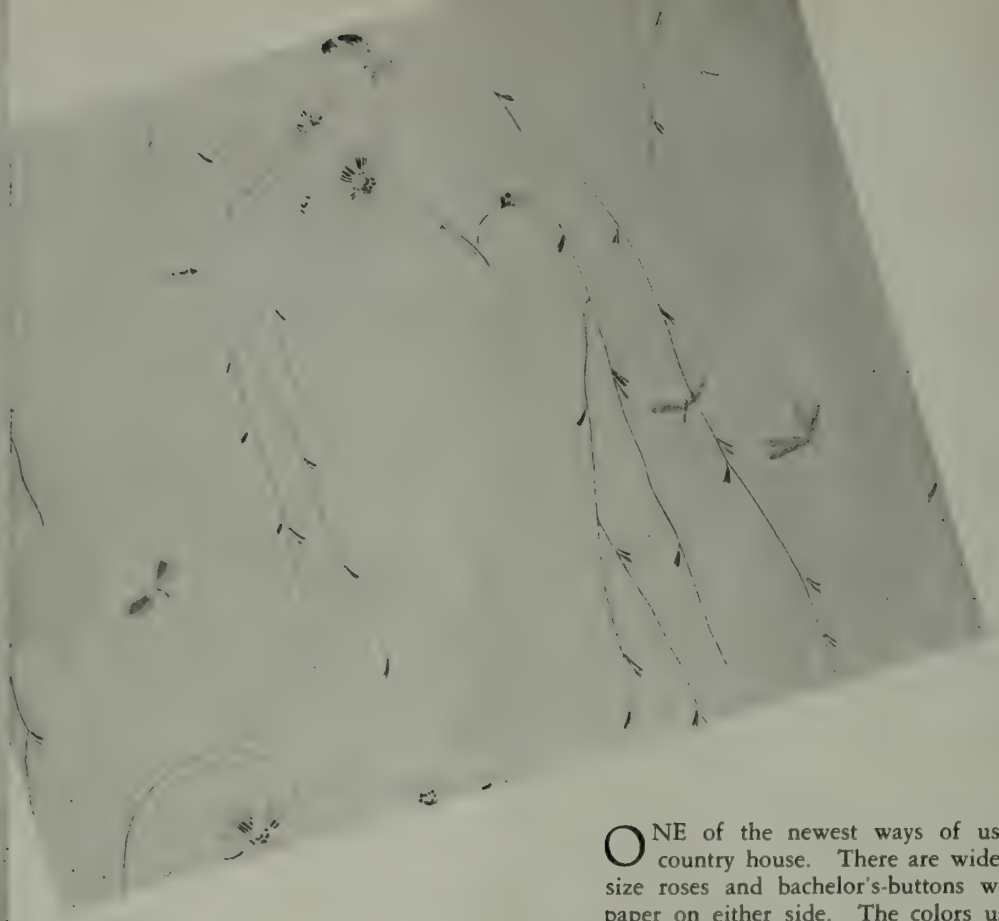
Less important in size than the foregoing models, but much more important in numbers are the small radios which do not require a separate cabinet. When you need a second radio for the bedroom, why not put the tiny one, neatly balanced on a man's hand for size comparison, on your small night table. It will fit under the lamp and still leave space for the clock. To make it a pleasant decorative note, select the color of case which will fit with its surroundings. Another version is the small radio in a moulded plastic case which may be placed right in among the books on the shelves or on your table. The surface quality of plastics recalls, when done in light colors, the quality of dishes. It could be most suitably placed in the dinette where its color and polished surface would blend with the decorative quality of the dishes. More conservative in design is another version of the small radio in a natural wood case and simple design suitable to a man's office.

The advantage, of course, of a small radio is that it may be placed where it is most convenient and moved about almost at will.

But whether you wish an elaborate installation or a miniature radio which you can hold in one hand you will surely find a solution to your problem—one which will meet every demand, be it engineering or decorative.







ONE of the newest ways of using flowers for the country house. There are wide panels of over life-size roses and bachelor's-buttons with plenty of white paper on either side. The colors used in a room with this paper must be closely in harmony. From M. H. Birge & Sons Co.

ONE of the newest and most poetical designs of wall-paper, shown above, depends largely on its color for its effectiveness. Long branches of apple blossoms form a repeated pattern held together at intervals by humming birds and bunches of wild roses. The color instructions to the printers run down the edge of the wallpaper in tones of blue, rose and gray. These, of course, are supposed to be cut off when the paper is hung, but the color effect is so beautiful that if it were my room I would have these stripes form a suggestion for the color scheme of the room. From Frederick Blank & Co.

THE design in this wallpaper is called the "Giant Morning Glory" and running up the center of the panel is a repeated line of this old-fashioned vine. On either side, a trailing design of smaller morning glories forms a decorative panel. A perfect paper for the bed room or nursery or a country house guest room. From the Imperial Paper & Color Corp.



ICTORIA
Again Dominates the New Wall Papers

R wallpapers are planned this to match our hoop skirts and bus-d little hats tilting over our eyes oves ending at our wrists. Colors nk and blue and lilac and pansy The designs are rather newer, gh we use roses and bachelor's-s and lilacs in great splashing the roses life-size or larger, with paces of white or cream or pale etween. The effect is most refresh-xcept for the fragrance, there is a f rooms filled with flowers, of our r gardens extending into the bed-nd dining room and even the om. I understand that the wall-shown are practically all wash-there should be no hesitation in over the country house in the oetically delicate colors.

ourse the sports are not forgotten, re are wallpapers with men in ckets jumping high fences, and unds in a terrible state of excite-ment over the disappearance of the fox. These are interesting for the master's bedroom if he is a bit of a hunter, or for the library or hallway, as the scene is most dashing.

If your country place is in Narragansett or Maine, or on the Lakes, then you will have various kinds of boats as your wallpaper design. Sailboats and Chinese junks and, of course, wild blowing clouds and wavy lines to show that the boats are actually sailing about the room.

There are occasionally more mellow-toned wallpapers, some with Chinese pagodas and light coffee tone background, and little boats carrying red paper packages sailing away to towers that seem to be growing out of Chinese trees—a pleasant paper appropriate to eighteenth-century furniture. Of course, there are some modern designs with abstract subjects, but they do not seem as appropriate in the spring flowering-time as the Victorian aspect of nature.

PUBLIC LIBRARY
Burlingame, Cal.

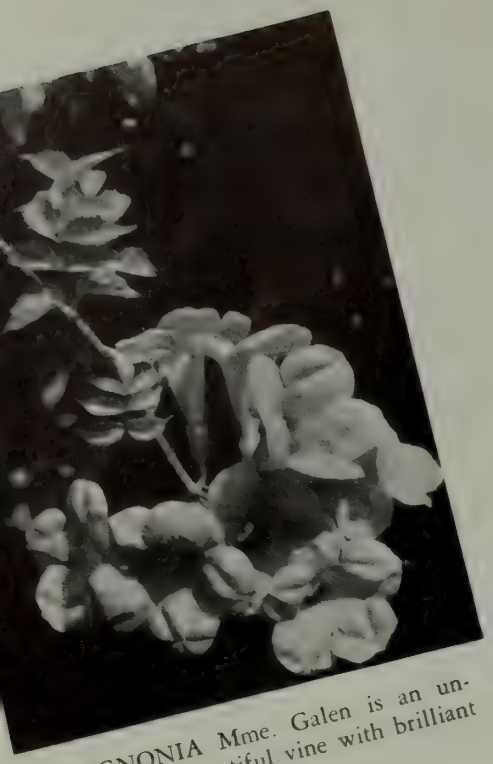


A SAILING family w
demand this paper
the dining room and p
sibly the hallway this s
son. From the Thom
Strahan Company.

A VERY Victorian
sign of little bouqu
of early summer blosso
pansies and lilacs
morning glories, m
rosebuds and blue dais
One particular tone
determine the color sch
of the room. From Jo
& Erwin, Inc.

PAPER for eighteen
century English or
French furniture. T
brings memories of
Chinese wall papers. Fr
W. H. S. Lloyd, Inc.

OF course, if there
a hunting enthus
in your family, this pa
will find a place so
where in the house. Fr
Richard E. Thibaut, Inc



BIGNONIA Mme. Galen is an unusually beautiful vine with brilliant exotic blossoms.



THE everblooming coral honeysuckle, Lonicera *sempervirens magnifica*, one of the best ramblers to prevent erosion on slopes.



CLEMATIS *montana* is a vigorous grower with fragrant blooms in May and June. Clematis, Ampelopsis and Lonicera were selected unanimously by the nurserymen as the best all around vines but the other three selections were close behind with five votes each.

SIX MOST FAVORED VINES

Selected by Leading Nurserymen

VINES fulfill a variety of purposes in every garden whether it be on top of a city penthouse or a country hilltop. Probably the quality that endears them to most gardeners is their ability to screen, with a glow of green and colorful blossoms, a homely fence, a naked chimney or to soften the angular lines of a building. If the right vine is selected it will grow anywhere, improve with age, produce fragrant blossoms, and supply shade—all with a minimum of attention.

Six of the leading nurserymen, listed in the accompanying table, selected their favorite vines, basing their selections on beauty, ease of culture, general adaptability to soil and climate, and hardiness.

Clematis, Ampelopsis and Lonicera were selected by every one of the voting nurserymen while Bignonia, Polygonum auberti and Wisteria received five votes each.

Clematis is among the hardiest vines and is one of the easiest to grow. It has a greater variety of colors than any of the hardy ramblers, ranging from white and orange to deep purple with all the variations between. Clematis *montana* bears fragrant white anemone-like flowers in May and June and Clematis *paniculata* throws out a profusion of white fragrant blooms in late summer. Almost everyone who doesn't live the year round in a city remembers a favorite walk he has often taken on August evenings merely to enjoy the fragrance of a Clematis clambering over a wall. There are many hybrids such as Clematis jackmani and Clematis henryi

THE SIX MOST FAVORED VINES

ematis	(6)
mpelopsis (Boston Ivy)	(6)
onicera (Honeysuckle)	(6)
gnonia (Trumpet vine)	(5)
olygonum auberti (Silver Lace Vine)	(5)
Visteria	(5)

he figures in parenthesis represent the number of nurserymen who have chosen them.

LIBRARY
Burlingame, Cal.



THE dense, glossy growth of Boston Ivy clings without support to brick, stone or wood.

with a wide variety of flower types, all of which are relatively free from insects.

Lonicera (Honeysuckle) is a perfectly hardy vine, at home in any location and equally happy in sun or shade. It is one of the best vines to plant on slopes for the prevention of soil erosion, and will spread rapidly. The very fragrant white flowers that later turn yellow have a charm that has endeared them to many generations. There are several varieties of honeysickle that are practically evergreen; Hall's Japanese is notable in this respect. Honeysuckle is endowed with very obliging habits, adapting itself either as a ground cover or for climbing on a trellis.

Ampelopsis veitchi (Boston Ivy) is the only one of the six most favored vines which will cling without support to brick, stone or wood. Its glossy leaves, which in autumn turn a brilliant red, and its flat, dense growth give it preeminence as a cover or screen. Boston Ivy will attain a height of thirty feet in two or three years.

When the virtues of *Bignonia* (Trumpet Vine) are being enumerated it should not be forgotten that it is the prime favorite of the humming bird, and what gardener fails to thrill at the sight of a humming bird vibrating over his garden? Indeed, in some parts of the country the local name for Bignonia is Humming Bird Vine. Aside from this

THE ACTUAL VOTE BY LEADING NURSERYMEN

Henry A. Dreer Philadelphia, Penna.	Glen Brothers, Inc. Rochester, New York	Peter Henderson & Co. New York, N. Y.	Stephen Hoyt's Sons Co. New Canaan, Conn.	R. M. Kellogg Co. Three Rivers, Michigan	A. E. Wohlert's Nurseries Narberth, Penna.
CLEMATIS PANICULATA	CLEMATIS	CLEMATIS PANICULATA	CLEMATIS PANICULATA	CLEMATIS Large flowering	CLEMATIS
AMPELOPSIS VEITCHI (Boston Ivy)	AMPELOPSIS (Boston Ivy)	AMPELOPSIS VEITCHI (Boston Ivy)	AMPELOPSIS HETEROPHYLLA (Porcelain Vine)	AMPELOPSIS (Boston Ivy)	AMPELOPSIS (Virginia Cre
LONICERA HALLIANA (Honeysuckle)	LONICERA (Honeysuckle)	LONICERA SEMPERVIRENS MAGNIFICA (Everblooming Coral Honeysuckle)	LONICERA JAPONICA HALLIANA (Japanese Honeysuckle)	LONICERA JAPONICA (Japanese Honeysuckle)	LONICERA (Honeysuckle)
POLYGONUM AUBERTI (Silver Lace Vine)	POLYGONUM (Silver Lace Vine)	POLYGONUM AUBERTI (Silver Lace Vine)	POLYGONUM AUBERTI (Silver Lace Vine)	POLYGONUM (Silver Lace Vine)	LATYRUS (Sweet Peas)
BIGNONIA (Campsis) (Trumpet vine)	BIGNONIA (Trumpet vine)	BIGNONIA RADICANS (Trumpet creeper)	BIGNONIA Mme. Galen	BITTERSWEET, EVERGREEN	BIGNONIA (Trumpet Vin
WISTERIA SINENSIS blue or white	WISTERIA	CLIMBING ROSE New Dawn	WISTERIA	WISTERIA Chinese	WISTERIA

fact, however, Bignonia has many qualities that make it a valuable climber, among which are its long blooming season and its flamboyant coral red flowers, which makes a pleasant spot of color clambering along a stone wall.

If you have tried other vines in a given location and they have failed, try *Polygonum auberti,* for it grows quickly and will flourish where other vines will not. It has been known in its marathon-like qualities to reach twenty-five to thirty feet in a season.

Silver Lace Vine, to give it its popular name, produces small white flowers that resemble strings of silver beads, and increases in vigor each year besides requiring very little attention.

Wisteria, with its beautiful pendulous, clustered blossoms and its attractive growing habits, is a favorite with all gardeners. As a word of practical advice, it is essential, if you are to secure satisfactory

blossoms, to begin with a good gra plant. Wisteria offers a wide varie color ranging from white to deep pu There are some varieties of Wisteria flower all summer although spring i usual time for blossoming. Whe one associates the delicacy of Wis with Japanese prints or whether blossoms have definite Oriental qua is difficult to say, nevertheless, have a decided "Japanese gar appearance.



WISTERIA, the showiest of all hardy vines, has a wide color range. One plant will cover an entire house.

THE picture at the right is Mrs. Harry Payne Whitney, the organizer and owner of the Whitney Museum of American Art in New York. Mrs. Whitney is a famous sculptress and has done two fine pieces for the World's Fair; the bust of Peter Stuyvesant, which is eventually to be placed in Stuyvesant Square, and "To The Morrow," below, one of the World's Fair's most unique statues.





SPOTLIGHT

On People Who Have Made Notable Contributions To The World's Fair

architect of the Russian Building was Boris M. Iofan, own above, assisted by Karo S. Alabian. This is one of ost individualistic, utilitarian and distinctly nationalistic gs at the World's Fair. The heroic statue of the Russian an standing 79 feet high on the tower of the building and ulptured groups flanking the imposing entrance are charac- by immense vigor. Photo by Griffith Photo-Chronicles.



BURLINGAME
PUBLIC LIBRARY







WILLIAM K. HARRISON and André Fouilhoux are the architects of the Trylon and Perisphere, theme center of the New York World's Fair, the most discussed and most pictured of all the Exposition's features. The Trylon towers seven hundred feet and the Perisphere, which contains a vast diorama, measures two hundred feet in diameter.

NORMAN BEL GEDDES, the designer of the General Motors mammoth metropolitan air terminal shown below, which is one of a great series of panoramas of the cities, towns and roads of the future, gives the World's Fair one of its most dramatic spectacles. These dioramas are toured by visitors in unique moving sound-chairs.





DISTINGUISHED



THE Traditional dining room above was decorated by A. Dudley Kelly. The chairs were made in England in the style of Chippendale, and the Sheraton table has a genuine old top. The eighteenth-century sideboard is in antique mahogany. Scenic wall paper, fine old lace, and the gleam of silver on the sideboard all contribute to an outstanding air of richness and good living. Furniture from Wood and Hogan, Inc.

A PAIR of antique cut-glass candelabra and rich silver draw attention to the sideboard of the dining room at the left, decorated by Mr. A. E. Belmont of Philadelphia. The sideboard itself and the table are facsimiles of Sheraton pieces. The chairs, purchased in England, are reproductions of Chippendale pieces circa 1760. Furniture from Baker Furniture Company.

THE dining room at the upper right suggests spacious dignity. The cabriole legs of the dining table are in contrast to the straight legs of the other pieces in the room. The oval top is finished with a gadroon, or rope, edge; otherwise it might look too thin in comparison with the carved pedestals. The side chairs were copied from a chair of New England origin, circa 1770, and the fine ladder-back armchairs have carved and pierced cross-splats. All the furniture is of handmade and hand-finished Cuban mahogany. From Old Colony Furniture Company.

THE furniture in the room at the right was made by Brunovan, Inc., in conjunction with Westing, Evans & Egmore, Inc., Decorators, and finished to their specifications. The mirrored wall treatment is built around a pair of bracket consoles which have been reproduced from originals in the Doucet Collection. The furniture is in Louis XV and Louis XVI styles, finished in the old light paint to conform with the gay informality of the room.

BURLINGAME
PUBLIC LIBRARY
Burlingame, Cal.

ROOMS

RIGHT COLORED

Flower Designs for

SUMMER FABRICS

N the picture below are shown six of the newest types of summer fabrics. They are spread out diagonally, and a rich variey of design present. At the top, we see a hand-printed chintz, which comes in od rose, red, blue, bayberry green, white and magenta, and white d green. Second is a hand-blocked chintz with the pattern in peach, ue-green and stone with the stripes in the same tones. Third, Chinese ony in all-over design in eggplant, blue, cream and maize. A leafy sign is shown in the fourth strip, which comes in eggplant, blue, green d white, and cream and brown. Fifth, a glazed chintz with dahlia ossoms on green-blue and leafy-brown backgrounds. The effect is h and warm. Sixth is a more elaborate summer fabric: a satin print gray, blue, green and cream. From J. H. Thorp & Co., Inc.

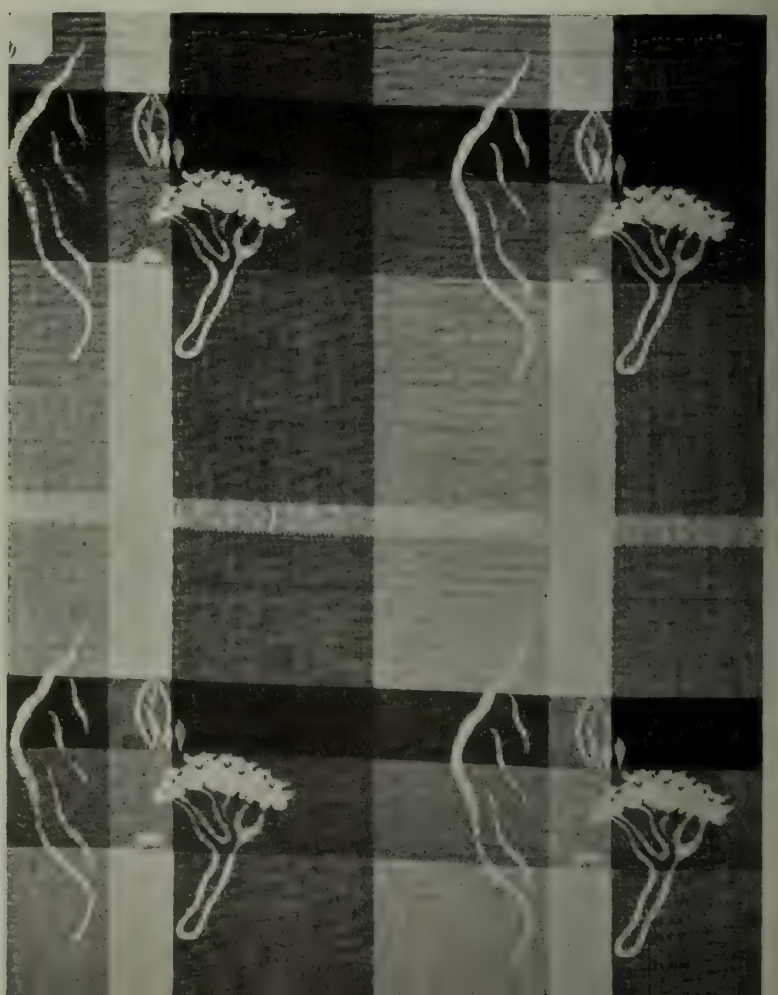


WITH the "little girl" pose that seems so much the fashion this summer, house furnishings for the country place are all young and gay. There is noticeable a lighter key in fabrics as well as wall paper, and even the smaller accoutrements are to be found in more poetical color combinations. Nosegays in many varieties of posies seem to be especially desired. The moss rose, morning glories and forget-me-nots have come in vogue again and there are fabrics with panels of flaunting flowers and branches of fruit. With some of the gayer wall papers, fabrics in one tone are used, or in one tone striped. These give an interesting background for the larger wall paper designs.

There is a hint of quilting in a rather Oriental design from Morton Sundour Company and an unusual design called "Arabesque" by Johnson & Faulkner that would be especially appropriate with some of the ultra-Mexican architecture and furniture fittings. Mexico looms rather largely these days—in fabrics, in pottery and glass, and even in enchanting little shoes that may be of leather but look as though they were made of slices of bamboo. There is Mexican furniture also, all equally appropriate for your country house, for your pagoda or pergola.

The material that is essentially the most sought after is chintz. Wide, rather soft in texture, with a great deal of white in the design. There are all-white combinations with powder blue or dusty pink and a new yellow-green, a little paler than chartreuse, or coral may dominate on a black or white ground. Only occasionally are the soft toned beiges or browns or smoky tones to be found and these are used with very brilliant sofa pillows in modern patterns. Indoors and out, there must be a variety of brilliant gadgets, even to the gay glasses on the small, well-arranged bar.

THIS most unusual pattern is called "Shiraz," and comes from the looms of the Edinburgh weavers. The background is in brilliant tones of coral and rose, yellow and green, and the flower and leafy design is almost entirely in white. The texture is a rippled weave that suggests quilting. From Morton Sundour Co., Inc.



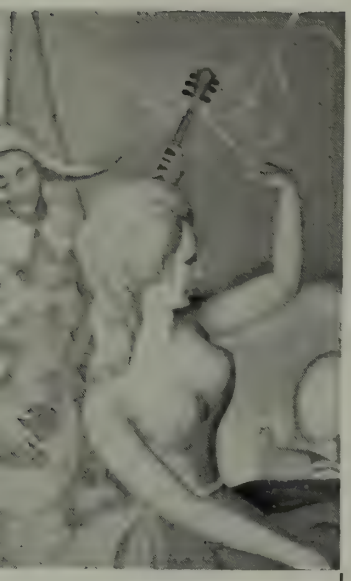
BURLINGAME
PUBLIC LIBRARY
Burlingame, Cal.

ABOVE—A most unusual design in hand-blocked chin The background shown here is a biscuit tone and t pattern and the flowers are in leaf green, white and tu quoise. This would be interesting in a white-panel room, with one of the fabric tones brought out in the r or furniture upholstery. From Scalamandre.

BELOW—A rather formal and unusual chintz "Arabesque." The design is just a series of leav with brilliant colors strewn over the leaves and an arabesq design as a finish on one side. These leaves are white different colored backgrounds, French blue, silver gr beige and chocolate brown. The effect is especially int esting with bamboo or rattan painted white. From Joh son & Faulkner.

ABOVE—A rampant design of roses forming a showy panel with narrow trailing vines of flowers on either side, and the big pattern repeated again and again. The effect is sumptuous to a degree and appropriate for the rather large summer sitting room. From Greeff Fabrics, Inc.

BELOW—A rich design of flowers and fruits on hand-blocked imported linen. The design is mellowed down to make the material appropriate for the softer toned room, with perhaps Oriental rugs and fine eighteenth-century pieces. From Stroheim & Romann.



Mon Paris

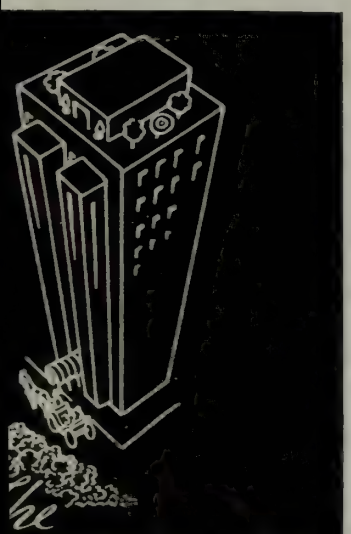
42 East 53rd Street

Charlie Murray
and his orchestra

★

In The Cocktail Lounge
THE ROYAL LUKAWELLA HAWAIIANS

Reservation: Albert
ELdorado 5-9800



The PENT HOUSE Club

e smart New Yorkers gather.
comparable cuisine . . . a
guished cellar...perfect ser-
in a setting of luxurious sim-
high above the street with
ping view of Central Park.
Continental Entertainment
CHEON • COCKTAILS
INNER • SUPPER
IX FIXE OR A LA CARTE
reakfast Sundays from 1 P. M.
OLAS JOHN KATENOV
entral Park South
PLaza 3-6910



● Mrs. Hewitt Harriman photographed with Frederick Proctor at Mon Paris.

● Miss Brenda Frazier and Patrick de Cecco arriving at The Plaza.

AROUND NEW YORK'S RESTAURANTS AND NIGHT CLUBS

MON PARIS — (ELdorado 5-9800) 142 East 53rd St. The finest band in town decorates this most attractive night spot—Charlie Murray's. The Royal Lukewella Hawaiians entertain in the cocktail room. Minimum $2.00. Dinner, from $2.50.

SAVOY PLAZA — (VOlunteer 5-2600) Fifth Ave. & 59th St. Emile Petti's orchestra supplies the music. Dwight Fiske at 12:15 and 1:15 except Sun. A charming after-dinner and cocktail spot. Minimum $2.00-$3.50. Dress optional.

CHEVALIER — (ELdorado 5-8588) 53 East 54th St. You will like the Chevalier if you enjoy dining amid modern surroundings. Excellent cuisine. Luncheon from $1.; Dinner from $1.50. Music by Muzak.

PENTHOUSE CLUB — (PLaza 3-6910) 30 Central Park S. French and Russian food in a sky-high retreat with a sweeping view of Central Park. Lunch $1.25, dinner from $2. Spivach, singers, and others entertain. No cover or minimum.

FEFE'S MONTE CARLO — (PLaza 5-7341) 49 East 54th St. An elaborate new night-spot. Ted Straeter's and Bob Knight's orchestras. Franklin Hughes' "Fascinating Ladies." Mary Westcott, singer. A la carte. Cover after 10 p.m. $2.50. Closed Sun.

MONTPARNASSE — (BUtterfield 8-2345) 50 East 79th St. A very smart night club that broke away from tradition and opened uptown. Has charm, excellent cuisine, and a delightful clientele. There is no cover or minimum. Dinner is from $2.25. Hal Saunders and Don Rodriguez orchestras.

LE PERROQUET — RHinelander 4-9478) 134 East 61st St. Travaso Trio plays for dancing. Lunch 75c, dinner from $1.75, including crepes suzette and a bottle of wine. No cover or minimum. Opens 5 Sun.

EL MOROCCO—(ELdorado 5-8769) 154 East 54th St. Gay late spot with two orchestras, where celebrities come to see and be seen. Dinner a la carte. Cover after 10:30 p.m. $2. Best to dress.

PLAZA HOTEL—(PLaza 3-1740) Fifth Ave. & 59th St. The Persian Room boasts the orchestras of Jack Marshard and Nicholas D'Amico; Maurice and Cordoba dancers, Sheila Barrett, impersonations. Dinner $3.50-$4. Cover, $1.50, Sat. $2.50. Must dress.

STORK CLUB—(PLaza 3-1940) 3 East 53rd St. The alternating bands here are Sonny Kendis' and Jose Lopez'. Special entertainment Sunday evenings. Dress preferable. Cover $2.00.

RITZ-CARLTON—(PLaza 3-4600) Madison at 46th. The Ritz is a haven for those in search of the real gourmet tradition. Formal dress optional. Armand Vecsey and his orchestra provide background music at dinner and luncheon. Oak Room also open for luncheon and dinner.

CAFE CONTINENTAL — (WIckersham 2-8952) 10 East 52nd Street. An excellent restaurant with a delightful European atmosphere. Entertainment consists of violin, piano and miniature organ by Michael and Taubman. Lunch $1.00. Dinner $2.00.

ST. REGIS—(PLaza 3-4500) Fifth Avenue at 55th. *The Iridium Room* features an ice show. White tie and tails are rather necessary. Dinner $3.50; $4.00 on Sat. Cover charge $1.50 and $2.50. Music by Charles Baum. On *The Roof*, "St. Regis Roof Ruffles." Joseph Rine's orchestra. Dinner $3.50; ($4.00 on Sat.) and a la carte. Cover $1.50 and $2.50. Closed Sun.

CASA MANANA —(COlumbus 5, 7070) 7th Avenue at 50th. "The Big Show" Billy Rose's musical review. Ozzie Nelson's and Jay Freeman's orchestras. Dinner from $2.00.

SHERRY NETHERLAND (VOlunteer 5-2800) Fifth Avenue at 59th. Old-time movies in cocktail lounge from 5 to 7. Tcharkovsky's orchestra. Lunch from $1.00; dinner $1.75. Sun. dinner $2.25. No music Sun.

SHERRY'S — (PLaza 3-0200) 300 Park Avenue. Louis Sherry Room has Bernie Dolan and a Meyer Davis orchestra playing at luncheon and dinner.

Chevalier



Dining Room managed by Chevalier of Monte Carlo and New York

Cuisine under supervision of Albertini, pupil of Escoffier.

Luncheon from $1.00 **Dinner from $1.50**

and a la carte

MUSIC

Open Sundays from 3 P.M.

53 EAST 54th ST.
Bet. Madison and Park
New York
Plaza 5-8362 **Eldorado 5-8588**

EMINENT

An address of distinction where refined luxury, thoughtful service and choice location delight the discriminating.

A. S. KIRKEBY
Managing Director



The Drake
Lake Shore Drive · CHICAGO



Can You Identify This Room?

You are accustomed to beautiful rooms, but when you enter one can you immediately identify its period and style? Do you KNOW whether the details are correct? Whether correct fabrics and accessories have been used? No matter how unerring your taste, no matter how natural your appreciation of beauty, your enjoyment of beautiful things will be greatly enhanced by authoritative, expert knowledge.



Can You Decorate This Room?

Achieving an effect like this is not merely a matter of good taste and a natural instinct for beauty. It is the result of these qualities, plus expert knowledge and training. No matter how artistic you may be, authoritative knowledge of the art of interior decoration will prove immensely valuable to you, adding to your enjoyment and saving you from making costly mistakes and meeting with keen disappointments.

The Arts & Decoration Home Study Course in Interior Decoration

IS THREE-FOLD IN ITS PURPOSE AND EFFECT. It is designed for those who simply desire the cultural value of authoritative knowledge of the art of interior decoration; for those who wish to practise interior decoration as a profession, and for those already engaged in selling the merchandise of lines allied with this profession in order that they may broaden their field of activity through special knowledge.

This fascinating Home Study Course consists of thirty lessons created by nationally known authorities in architecture, design, color selection, furnishings and interior decoration. It is sponsored by ARTS & DECORATION Magazine.

By studying a few minutes a day you will be fitted not only to create a beautiful setting for yourself in your own home, but also to do the same professionally for others—a striking way of using your artistic talent profitably.

Through this course you will learn the details of historical styles such as Georgian, Chippendale, Heppelwhite, Sheraton, Colonial, the Italian, French and Spanish, as well as Modern decoration and design. There are six lessons devoted to Modern decoration alone. You will also learn the laws of color harmony, of arrangement, textiles and their combination, period furniture and backgrounds and the accessories that go with them.

THE COURSE

LESSON I. The Fixed Background.

LESSON II. Walls.

LESSON III. Windows.

LESSON IV. Ceilings, Floors, Floor Coverings.

LESSON V. Lights; Lighting Fixtures.

LESSON VI. Color and Color Schemes.

LESSON VII. Choice and Arrangement of Furniture.

LESSON VIII. Textiles; Hangings.

LESSON IX. Choosing, Framing and Hanging Pictures.

LESSON X. Painted Furniture.

LESSON XI. Furnishing the Apartment.

LESSON XII. Historical Backgrounds.

LESSON XIII. Continued.

LESSON XIV. The Renaissance Style.

LESSON XV. The Baroque Style.

LESSON XVI. The Rococo Style.

LESSON XVII. The Neo-Classic Style.

LESSON XVIII. Jacobean and Restoration in England.

LESSON XIX. William and Mary, Queen Anne and Early Georgian Styles.

LESSON XX. The Age of Chippendale.

LESSON XXI. The Adam Period in England and America.

LESSON XXII. American Adaptation of British and Continental Styles.

LESSON XXIII. The Decorating Profession.

LESSON XXIV. Problems and Their Solution.

LESSON XXV. What is Modern?

LESSON XXVI. Light and Color.

LESSON XXVII. Use of Space.

LESSON XXVIII. New Materials.

LESSON XXIX. Designing a Modern Interior. a. The Modern House. b. The Modern Shop.

LESSON XXX. Combining Modern and Period Decoration.

READ THESE

extracts from letters recently received:

"Before closing I feel compelled to thank you for the benefits I have obtained from your course both culturally and materially. My only regret is that I did not take up the course earlier, since I have had to spend several hundred pounds altering mistakes I could not possibly have made with the knowledge gained by the course."

"I take this opportunity to tell you that this course is managed better and is presented in a more interesting manner than any course for home study that I have ever taken or seen."

"Let me mention that I began the course merely as a help in home making. The interesting and clear manner in which the course unfolded has given me instead a hobby of paramount interest."

"This course has been of the greatest value to me in planning our new home."

"I wish to tell you how much I have enjoyed your course in Interior Decoration. Although I did not take it with the intention of applying it to business, the practical knowledge gained will enable me to cooperate in the furnishing of a new home which I am now building. A year ago I could not have done this, but now, I feel with some help I can decorate my home with some degree of intelligence. I thank you for the interest you have taken in my behalf and I shall be glad to praise your course to any prospective students."

The course is inexpensive, interesting and easy to master. Therefore, don't miss what this coupon offers. Mail it today.

ARTS AND DECORATION HOME STUDY COURSE IN INTERIOR DECORATION,
116 East 16th Street, New York, N. Y.

Please send me your free booklet describing your Home Study Course in Interior Decoration.

Name

Address

A & D—June, 1939



A PRESENTS UNUSUAL
OF CHINESE DECOR
ge of beautifully inlaid hard-
ith old porcelain seed cups
me carved teakwood bracket.

MANAKA
th Avenue, New York
In Chicago
846 N. Michigan Ave.

S and FORD

importers of
PROVINCIAL AND
PAINTED ANTIQUES



nally fine Louis XV
valnut commode with
patina. Circa 1765

TON AVE., NEW YORK

s of Character



nch Provincial antique,
d collection of Elsie de

ble Mantels, antiques and
n stock or made to order.

antel Shoppe, Inc.
Johnson, Pres.
Street New York, N. Y.

Antiques for the Home

By ARTHUR H. TORREY



THIS delightful corner of a room shows a comfortable arrangement of chair and table. The chair is a shallow wing, so made to accommodate the huge crinolines of the ladies of the eighteenth century. The old brocade is beige color and the frame is carved beechwood. The table is faded old mahogany and the base of the lamp is made of an old Sèvres vase. From Brunovan Inc.

THE Charles W. Lyon family are pretty excited about the hooked rug they found made near Chestertown, Maryland. Hooked rugs, by all the rules, are New York and New England products, and the Lyons, père et fils at least, never heard of one made in the South. Neither did your correspondent, so all really important authorities are agreed. . . . It's not dependent on hearsay that this was made in Maryland; internal evidence throws its weight on that side, too. The scene depicted is a typical Maryland landscape, with the familiar red half-brick houses alternating with white.

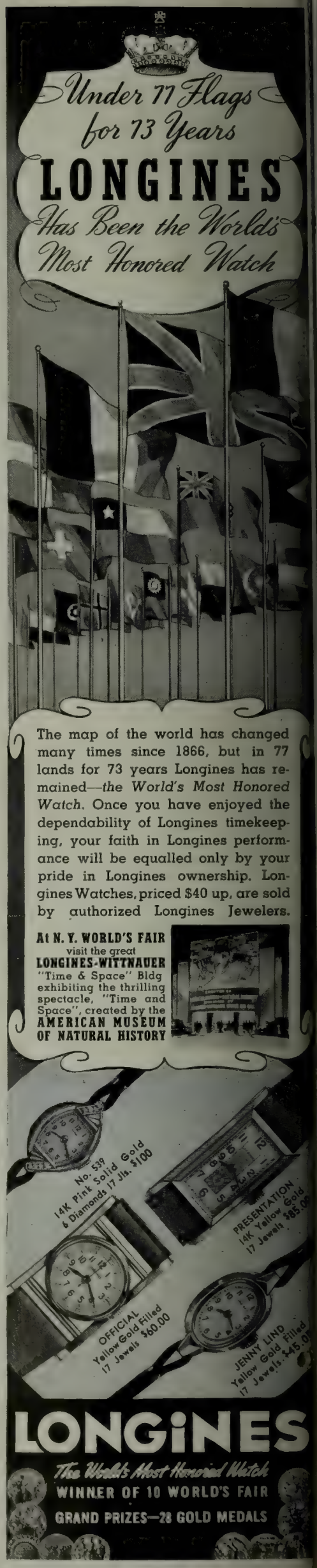
The rug can be classed as an American folk art piece, with an obviously home-made drawing for the design and none of your "boughten" stencil patterns. Within an unwieldy coach can be seen tiny people—a lady and gentleman and two negro servants—bowling along behind what may be called a "spanking" team, though I have no idea at all what that hoary term means.

Apparently this rarity was too precious for the floor but hung like tapestry on the wall. It's quite large—five feet seven inches by three feet—as hooked rugs go. Gray and brown predominate in the colors, with accents of several brighter tones, including little dashes of brilliant red.

From the folk art of the rug to the eighteenth-century sophistication of a Georgian Sheffield plate centerpiece, is quite a leap. James Robinson presents the épergne as a practical piece to hold sherry and port (or any two other liquors) with holders for all sorts of things from flowers—at the top—to confections or biscuits. There's even a nutmeg shaker masquerading



FROM George Blundell of London, is shown a pair of armchairs—Chippendale and Heppelwhite — and also a fine old eighteenth - century cabinet.





Brilliant and resplendent, our collection of English lustre provides a wide selection of choice pieces, brimming with decorative possibilities.

Left: one of pair white and gold lustres. 10" high, Pr., $45.00; Center: one of pair apple green and gold lustres. 10" high, Pr., $45.00; Right: one of pair old English crystal. 9" high, Pr. $85.00.

LYMAN HUSZAGH
57 East 56th St. New York

HOTEL
REFORMA



The Social Center of Mexico

Hotel Reforma is the ultimate in modern beauty, luxury and splendor—an architectural triumph incorporating the newest streamlined equipment and operating methods of the day. The finest hotel in the most glamorous resort city on the continent . . . American and Mexican food . . . Rates considerably lower than for comparable accommodations in the United States.

MEXICO CITY

DO YOU NEED HELP IN HOUSE FURNISHING OR DECORATION?

If you are planning to refurnish, you may want to know where to buy authentic Period or fine Modern furniture, harmonizing fabrics for curtains or chair coverings, Early hardware, Colonial wood mantels, lighting fixtures, scenic wall paper, old silver, modern glass or other accessories. If so, the staff of ARTS & DECORATION is at your service. Advice about any problems of decoration will be gladly sent to subscribers without charge.

HOME SERVICE BUREAU
ARTS & DECORATION
116 East 16th Street New York



THE famous "Treaty Room" brought over to this country intact and now being shown at Louis L. Allen, Inc. Commissioners for Charles I and Cromwell met there in 1645, when they discussed the relation of the Crown to Ireland, the Militia and Religion. The room is magnificently paneled in old oak with Jacobean furniture and fine leaded windows.

as a finial in the center of the tray. Nutmeg was often sprinkled on hot port as a relic of the days when spiced wine was popular, served steaming and savory and undoubtedly very comforting on a chilly English evening.

The épergne dates from about 1785 and is a precursor of early nineteenth-century elaboration.



A RARE and very graceful épergne in Georgian Sheffield plate is shown above. The decanters are in cut crystal, and there are bonbon dishes and holders for all sorts of confections or biscuits. A rare decoration for the summer dining table. From James Robinson.

From the France of Louis XVI comes an extremely interesting carved gray lacquer settee, presented by the Symons Galleries. The original Gobelin embroidery of silk and wool is the most startling feature, though the settee itself is excellent, with its bowed front, shallow ends and delicate carving.

Experts in needlework consider this embroidery outstanding. Moreover, they can't even name the stitch used in the wool background. The designs are in several shades of blue against a dream ground in wool, with gray in the design to make the proper contrast with the blues to show modeling. The drawing throughout is unusually good. On the back is a French garden scene, with *putti* gamboling in the center, and dogs, birds, chickens and flowers beautifully disproportionate to the trees and little garden-houses. The seat is devoted to farm scenes with *putti* gathering grapes, growing and reaping grain. A garland of flowers flows across the front.

Three periods, which in fact overlap one another, are shown in the group from George Blundell of London. The two armchairs—Chippendale and Heppelwhite—give an idea of the relative size of piece typical of each period.

The Sheraton bookcase is unusual for its modeled baluster

(Continued on page 47)



AT LEFT is an eighteenth-century carved gray lacquer settee. It is covered in the original Gobelins embroidery of silk and wool. The settee is very shallow and the front is bowed. A rare and very elegant piece. From Symons Galleries, Inc.



From our large selection of cast and wrought iron furniture we illustrate a deep-reclining arm chair, a two tier table with glass top and a carved wood Chanticleer. Many other attractive pieces, including complete dining groups now on view. Photographs on request.

RICHARD L.
SANDFORT
155 EAST 54TH STREET
NEW YORK



Sheraton Mahogany Secretary

Louis L. Allen, Inc.
Antique English Furniture
521 Madison Ave., N. Y.
Between 53rd and 54th Streets



Card table of combination feathered satinwood and mahogany, made in Newburyport, Mass., about 1780.

Israel Sack
Incorporated
61 East 57th Street, N. Y.

Guide to good Modern..

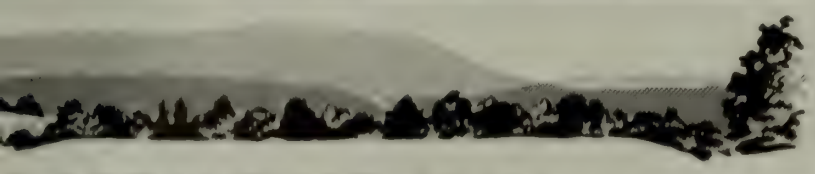
you're heading for New rk, you can see distin- ished Modernage furni- e design and decoration our newly done show- om display, and in our ouse #2 (Plywood House) d House #4 (All-glass ouse) in the Town of morrow at the World's ir! Don't miss them!



strated Booklet available. nd 15c to cover mailing

Modernage
162 East 33rd St.

erica's Largest Specialists in Modern Furniture



RESTMONT INN
Eagles Mere, Pa.

40th Season Opens June 15

road's the right road that s to this hospitable, beauti- Inn. On the lovely Lake of es, high in the bracing air he scenic Alleghenies (2200 lt.) Golf, tennis, swimming " to 76° water), canoeing, ing. Indian trails, delightful roads lure hikers, riders, motorists. Children have their own playgrounds, supervised by a trained kindergartner. Game room, dancing, concerts. *No mosquitoes.* Distinguished clientele. Cottages for families. Write for folder BG.

William Woods, Proprietor, Eagles Mere, Pa.

PLANS



building, call and see my books of nd exteriors

Six Houses, Dutch & Cape Cod"	$1.00
Six Early American Houses"	$1.00
Six French Provincial Houses"	$1.00
Six One Story Cape Cod Houses"	$1.00
Colonial Houses"	$5.00
Stucco Houses"	$10.00

RY T. CHILD, *Architect*
41st Street, New York, N. Y.

FOR RENT
at
EAST HAMPTON
Long Island
●
OCEAN DUNE
or
VILLAGE COTTAGES
Large or Small
●
E. T. DAYTON, realtor
Tel. East Hampton 251 or 469

RLD'S FAIR Combined Visit and VACATION

Double the pleasure of your visit to the New York Fair —keep cool, comfortable, happy at Pocono Manor!



On main highway routes to New York, on the scenic Lackawanna Main Line, this foremost resort is your ideal stopover and vacation headquarters. You can almost commute to the Fair, only 3 hours away! Enjoy the fine summer climate, the full recreational facilities of the Manor's resort estate. Private lake—18 hole golf course—22 miles of bridle paths—music, dancing, entertainment—modern rooms, delicious meals, sensible rates and conservative clientele. *Send today* for booklet, rates and road map. Address H. V. Yeager, Gen. Mgr., Pocono Manor, P. O., Penna.

POCONO MANOR INN
TOP OF THE POCONO MOUNTAINS
N. Y. OFFICE: 535 FIFTH AVE., N.Y.C.

TALKING SHOP



A VERY distinguished lamp, an Empire model with the base covered in green leather and tooled in antique gold. The parchment shade is richly decorated in black and gold on a yellow ground. Price of base is $50.00; shade, $25.00. From Lyman Huszagh, 57 East 56th Street, New York.



A VENETIAN mirror with an interestingly designed frame in shell pink makes an appropriate over-mantel piece for an eighteenth-century room. Price: $375.00; in white $255.00. From Lares et Penates, 334 Park Avenue, New York.

A NEW plastic material "Shellflex" shown in a group of graceful pieces. It comes in white and all the pastel colors as well as red. The material is unbreakable and yet very flower-like and delicate in texture. The flower pot comes in two different sizes, $1.50 or $2.25. The vase is $5.00 and the finger bowl and plate, $1.00 each. From Rena Rosenthal, Inc., 485 Madison Avenue, New York.



TALKING SHOP



A FOUR-PIECE tea and coffee service in old English silver made in London between 1809 and 1812 by William Bateman. The outline of these pieces is singularly graceful, and the dark wood handles bring out the luster of the silver. Price, $650.00. From S. Wyler, Inc., 713 Madison Avenue, New York.



FROM the Maison Jeurelle comes luscious pink apples filled with either Apple Blossom Bath Salts or Apple Blossom Dusting Powder. These toiletries have the true scent of the apple blossom; hence they are especially in demand during the blossom season. $2.00 each.

HAVE you heard of "the Questers"? This unique, highly specialized shopping service is a boon to weary searchers for rare antiques, porcelains, silver or glass. "The Questers" also supply traditional reproductions or smart modern pieces to order. All merchandise sponsored by them is from the most reputable specialists, here and abroad. It is never on display in department stores or specialty shops but can be found only at the most exclusive decorators. And here is the most attractive part of the "connoisseur shopping service" . . . there is absolutely no service fee.

So if you're having difficulty in locating a certain period chair, desk or what not . . . or if you're collecting old English, Irish, Continental silver or Sheffield plate . . . or in short, whatever your decorative problem, we suggest you write or telephone Marguerite Glover of "The Questers," 455 East 51st St., Plaza 5-4516. No obligation of course.

THE inventor of the Shelter-Hammock, an aeronautical engineer, has designed it like an aeroplane structure, obtaining the maximum of strength with the minimum of weight. The canopy top is adjustable at any angle. Frame, canopy, and hammock come in matching or contrasting colors. Frame and hammock sell for $9.95, with the canopy, $17.00.



Character!

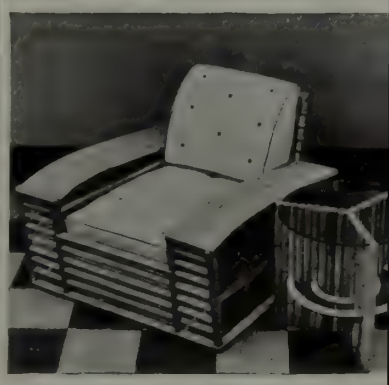
Character
● as reflected in SHEARMAN design and creation, distinguishes the owner's taste.



SHEARMAN BROTHERS COMPANY
JAMESTOWN, N. Y
SHOWROOMS
NEW YORK — CHICAGO — BUFFALO — JAMESTOWN
1 PARK AVENUE — 1874 MDSE. MART — 280 DELAWARE — FURN. MFRS. BLD

Made in France!
IN THE
FRENCH BUILDING
AT THE
NEW YORK WORLD'S FAIR
Three table-cloths
are on exhibition on
which orders can
be taken at
our New York Shop.
KARGERE
535 Madison Ave. at 54th St.
39 Champs Élysées, Paris

DISTINCTIVE
GARDEN, TERRACE
SUN PARLOR and
YACHT FURNITURE



Prince George Club Chair
We manufacture and
design to your order.
Exporting our specialty
Illustrated catalog
GRAND CENTRAL
WICKER SHOP, INC
217 East 42nd St. New York C
Opposite DAILY NEWS Building

ETHEL HUTCHINSON
680 Madison Avenue, New York
Regent 7-4091
Regent 4-2780
Handmade lingerie, handkerchiefs, blouses, scarfs, ties, stockings.
Everything for the trousseau and gifts.

WARD and ROME
63 E. 57th St., New York
We Repaint and Redecorate
Sets of Furniture
To Your Order

Rh. 4-4657 Est. 19
H. EKISIAN
HOUSE OF AUBUSSONS
Rugs and Tapestries
Cleaning, Repairing,
Lining
836 Lex. Ave., N. Y.
Bet. 63rd & 64th Sts.



hose who make an
t of living depend on
is world famed hotel
the very embodiment
gracious service,
ue refinement and
ignified hospitality.

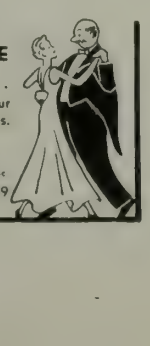
nder the Same Management as
The Gotham NEW YORK CITY
The Drake CHICAGO
e Evanshire EVANSTON, ILL.
The Town House LOS ANGELES
A. S. Kirkeby, Managing Director

ne Blackstone
HIGAN AVENUE · CHICAGO

SPECIAL
or This Month Only
OIL
ERMANENT
WAVES
.00 $7.50

edina de Paris
Permanent Wave
Specialists
merly with Saks-Fifth
Ave.
80 Madison Ave., N. Y. C.
RE—4-0360 at 62nd St.

YOU, TOO, CAN
WITH YOUR WIFE
ks out of your dancing....
and enjoy life Bring your
nd pep up those old steps.
S STUDIO OF SOCIAL DANCING, Inc
Phone: Circle 7-1849
all



DOGS I WOULD CHOOSE

(Continued from page 25)

Among the dogs of any breed there are those misfits which do not conform, dogs which are not representative of the breed. For instance, you may occasionally find an English bullterrier which does feel that he has started the day right, even though he has not killed some neighbor's cat before breakfast; or the Doberman Pinscher which is anybody's dog, or the gun-shy pointer, or a foxhound that won't hunt, or the greyhound that insists on hunting rabbits with his nose to the ground, or the beagle which prefers to run deer instead of rabbits, or a Scottish terrier that is cowardly. You might buy a dog of any breed and have it turn out to be anything but what you have a right to expect, knowing the general characteristics of the type. That is one of the chances you take in buying a puppy, but much more often than not the puppy develops along the lines of a true representative of his stock. That is the best reason for choosing a puppy from the right kind of stock.

My first recommendation is the American cocker spaniel. I do not say this because he is first in registrations in the American Kennel Club and still gaining rapidly but because I do not think a more lovely bit of dog flesh has ever been developed. Unless you want a larger dog, or possibly a short-haired dog, the American cocker just can't be improved upon. For that appeal of soulful eye, for the lovely colors which the breed offers, for the grand disposition, for the word "welcome" which he spreads out, and the aristocratic tone he adds to a home, in the country or city, how could you do better? That merry little fellow who comes racing down the path to meet you, ears flying, and animation just radiating from every hair, there is the dog for the outside of the home. Indoors, he is the gentleman who seems inherently to know his place, kindly and friendly to all the family, courteous to guests, restful to look at when he lies spread out in those relaxed positions that only his kind seem to take, yet ever alert, while not appearing so. He has none of that look which makes you subconsciously feel jumpy yourself; on the contrary, he exerts a quieting influence. The silky coat and the responsive disposition, all help to recommend this breed to us.

My second choice may surprise you. It is a breed not officially recognized by the American Kennel Club but it should be. The good old shepherd! If you want a flashy or a fashionable dog, you wouldn't consider this breed, but if you want all the fine mental qualities which are most admired in dogs, it cannot be overlooked. I am sure that if we were able to select the smartest dog, it would have to be this.

Some day they are bound to come into their own, and eventually this time-honored breed will be fully appreciated. Without doubt the collie is a more beautiful animal than the farm shepherd, but my experience indicates that the farm shepherd is the more intelligent of the two breeds.

For those who want a medium-sized, short-haired pet, few better choices could be made than a Dalmatian. They are quite uniformly even-tempered, smart, and they are excellent watch dogs without being savage. They are quick to learn, not inclined to roam, and most people admire their unusual markings.

For the bird hunter or even for one who does not hunt, a fine setter is an asset to any country home. These dogs are not too large for the house, and very few have unreliable dispositions. But if you hunt water birds, you may prefer a retriever. There are retrievers of so many types of coats, yet of similar dispositions, that a choice is easy.

The Scottish terrier deserves a place in our list because he has the requisite appeal and many good points. There are those who simply must have a terrier, who like the funny expressions, the droll attitudes, and the flippant buoyancy of this breed. True, they require some attention as to coat. But this isn't much, especially since they shed so very little hair.

Editor's Note: Leon F. Whitney is a breeder of bloodhounds and cocker spaniels but has owned and still owns representatives of many of the other breeds of dogs. He asks that the editor please disclaim any responsibility for his sentiments as expressed above, because he is certain that nearly all of the dog breeders who read his ideas are going to disagree with him in every particular. He says that he is used to defending himself, and that to us is a relief.



Do you know a child

—who would like to go to the San Francisco Exposition?

Let Joseph Henry Jackson, well-known author and critic, take that child on an adventurous trip through Treasure Island in San Francisco Bay and experience the delights of pageants and exhibits, of displays from the four corners of the earth and of all manner of "fun centers" ranging from roller-coasters to Hobby Shows. —and all for $2.00!

A TRIP TO THE SAN FRANCISCO EXPOSITION WITH BOBBY AND BETTY

By JOSEPH HENRY JACKSON

With many illustrations

ROBERT M. McBRIDE & CO.
116 East 16th Street, New York

Do you know a child

—who would like to go to the New York World's Fair?

Let Grover Whalen, President of the Fair, take that child on a personally conducted tour of the wonders of "The World of Tomorrow." This preview of the Fair, with its exciting exhibits from strange lands, breath-taking rides, towering structures, pageants and spectacles will thrill all children from six to sixty.
—and all for $2.00!

A TRIP TO THE NEW YORK WORLD'S FAIR WITH BOBBY AND BETTY

By GROVER WHALEN
As told to ELSIE-JEAN

With many illustrations

DODGE PUBLISHING CO.
116 East 16th Street New York



DINING WINING AND DANCING IN NEW YORK

Don't venture forth without this sophisticate's guide to the nightlife of New York. Restaurants worth knowing, whether for food, fun, wine or dancing are described and graded, so that anyone can find a place suited to his money and taste.

"The guidebook to New York's nightlife."
—Louis Sobol, *Journal-American*

By SCUDDER MIDDLETON

Illustrated. At book stores $1.75

DODGE PUBLISHING CO.
116 East 16th Street, New York

A MODERN HOME IN AN OLD SETTING

(Continued from page 20)

room. Very modern is the white-painted walnut furniture upholstered in white leather and red material. The curtains are a matching red. The andirons and the frame about the hearth are made of aluminum. A fascinating and decorative note is the photographic mural screen that serves a triple purpose in that it adds beauty, serves as a protection from the door, and divides the living room from the dining room. There is no separating wall between these two rooms, but a dado-high wall is built out several feet from the inner hall wall. A component part of the living room, the dining room is also furnished in walnut, and white tooled leather, with chromium. The glass brick window has striped cellophane curtains. The flame colored ceiling sets a startling nite.

Mirrors, pictures, objets d'art, have been chosen with rare taste. They may be museum pieces, but are nevertheless designs for cheerful living and every day enjoyment.

To the right of the entrance hall is a small but well proportioned study, with a quiet and secluded view through the clear glass windows, even though it is on the least private side of the house. The study combines the old with the new. Figured, taupe-colored wall paper and matching colors in the draperies, chairs and rugs, create a restful background for books and heirlooms that are at home with the 1939 pieces.

Upstairs the bedrooms, baths and closets are arranged primarily for twentieth-century living in its most convenient and comfortable phase.

The kitchen, which is located beyond the pantry on the woodland side of the house, is the last word in kitchen perfection. Battleship red linoleum on the floor and the walls, and around the Monel sink continues the primary color scheme on this floor of the house. Venetian blinds and pots of flowers illustrate the twentieth-century idea that utility and beauty go well together.

THE GLASSMAKERS OF SMÅLAND WOODS

(Continued from page 17)

in glass," in the words of Lindstrand. "We have gone to live and work together at Orrefors, striving for the truest forms of expression in our exquisite medium. We stand beside the man at the emery wheel who adds to the weighty modern pieces that supreme pictorial engraving which brings out their fundamental, mystical qualities. We try to infuse him with the conceptions behind our creations."

Most of the twenty-five engravers at Orrefors are artists themselves, and they often become engravers if they show special talent, completing their five or ten years of craftsmanship with study at the best art schools of Sweden and the Continent.

"We stand beside the furnaces and try to give the glassblowers the feel of what we are seeking, always careful not to issue orders, for these glassblowers are the proudest people in the world," Lindstrand went on. "For generations, Småland has produced the cream of the glass-blowing craft, and ninety per cent of this trade in Sweden is engaged in the thirty miles of Orrefors. Sons of these families are proud to be chosen at fourteen for apprenticeship, and they look forward to reaching twenty-five or thirty years, when they can be entrusted to blow pieces of real importance."

The best of white sand for the crystal glass is imported from France, Germany and other parts of Europe. Everyone at Orrefors who sorts or mixes this sand to chemical formula is an expert. But the fine results of the factory are largely explained by the intimacy and the spirit of craftsmanship of the men who work there. Artist, engraver and blower are the closest of friends, who live and work at Orrefors in the fraternity of their common love for glass.

RESTORING OLD FURNITURE

(Continued from page 21)

of restoring it was first to pull out all old nails and some pieces of iron where attempts had been made at mending. Then the chair had to be taken apart, by punching out the oak pins from the mortise and tenon joints. These were put aside to be reinserted. Each part was cleaned up and repaired, and a new bar made for the back out of old oak which could not be distinguished from the other three. The seat-boards were rejointed as originally. In reconstructing, the back parts were put together first; the joints after warming and gluing were pressed up close and secured by the oak pins; next, the front part, consisting of the two legs, turned rail and seat rail; then these two frames were connected by the four side rails. The seat was fixed with a few nails through the old holes, the heads being punched down slightly lower than the surface and the holes filled up level with a cement of melted beeswax, colored by adding a little dry umber. Underneath, the seat was strengthened by glued blocks of the old oak. The chair was oiled and the lac finished to resemble wax polish.

ANTIQUES FOR THE HOME

(Continued from page 43)

elements at the front corners of the lower half. Even in the photograph the glorious polished grain of the faded mahogany is sufficiently evident. The brass grille doors are typical of Sheraton, and always very lovely they are, too.

Both chairs are good examples of their kind and the whole group forms a little object lesson in these three great periods of English design.

The pair of gilt carved wood wall lights are in the Adam style but not of the period.

Another interesting group comes from Brunovan's. This house has what amounts to genius in arranging pieces for photographing. The Louis XV chair, being a reproduction, wanders into this column by courtesy and because Brunovan deals in most excellent reproductions as well as in equally laudable antiques.

The table of faded mahogany with a very simple spade foot is Directoire, and behind it is a panel from the artist La Croix. This wild and somber scene is perhaps the harbor of Marseilles, or perhaps a figment of the artist's imagination. A square-rigged ship is balanced by a monumental fountain and in the background some large object seems going up in flame while over all storm clouds loom with thunderous effect.



COME TO THE CHAMBERLIN

YOU'LL enjoy 3 vacations in one here. There are sports activities, many places of historic interest, and the atmosphere of the Army and Navy at history's birthplace! You'll see beautiful gardens, and old St. John's Church. The Chamberlin's building and grounds are delightful—the sea view magnificent. Delicious food. Swimming indoors and out. Only a few hours away. Write for *special* weekly and week-end vacation rates.



See Nearby
WILLIAMSBURG
Yorktown • Jamestown
Fort Monroe • Mariner's Museum

The
CHAMBERLIN
Sidney Banks, President
OLD POINT COMFORT
VIRGINIA



Each Manor House and Palmer & Embury piece has lasting beauty and contributes to the permanent graciousness of your home . ~ ~ ~

The Manor House

Fine 18th Century Reproductions

383 Madison Avenue

New York City

on the third floor

Palmer & Embury

Choice Upholstered Furniture

383 Madison Avenue

New York City

YOU ARE CORDIALLY INVITED

Consult Your DECORATOR

TO VISIT OUR GALLERIES

HUGHES PRINTING CO.
EAST STROUDSBURG, PA.

Pour Vous, Madame

Where your slightest whim becomes law . . . where dreamed-of luxury and comfort are the rule . . . where hours are gay or tranquil, as you choose . . . that is life on France-Afloat. Add sturdy Norman and Breton seamanship—service with an obsession for detail . . . beauty, refinement, distinguished company . . . exquisite food—these are the joys of a French Line crossing. Let your Travel Agent reserve accommodations for you.

French Line

610 FIFTH AVENUE, NEW YORK CITY

THE SALON OF THE DEAUVILLE SUITE ON THE NORMANDIE — WORLD'S LARGEST SHIP

REGULAR WEEKLY SAILINGS FROM NEW YORK TO ENGLAND AND FRANCE DIRECT. AND THUS TO ALL EUROPE. SCHEDULED FLIGHTS AVAILABLE TO EVERY CAPITAL IN EUROPE VIA AIR-FRANCE.

PUBLIC LIBRARY
Burlingame, Cal.

Where Every Summer Day is Drenched in Sunshine

Jamaica's sunshine is *dependable.* Every vacation day is perfect for healthful sun-tanning in this "loveliest tropical isle." Cooling trade winds add to the delight of the equable climate, and excessive heat is unknown. Summer averages range from 79° on unsurpassed bathing beaches, to 65° and 70° in charming mountain resorts. Hotel and guest house rates, always low, are lowest of all in spring, summer and fall.



For Booklet DA consult your travel agent, or United Fruit Co., Canadian National Steamships, Clarke Steamship Co., Grace Line, Pan American Airways, Eastern Air Lines, or The Jamaica Tourist Trade Development Board, 230 Park Avenue, New York, or Kingston, Jamaica, B.W.I. (Cable "Devboard.")

JAMAICA

BLUE MOUNTAINS — EMERALD SEA

DO NOT CUT, TEAR OR DEFACE BOOKS OR MAGAZINES.
PUBLIC LIBRARY
480 Lorton Road
Burlingame, Calif. 94010

ARTS & DECORATION

PUBLIC LIBRARY
Burlingame, Calif.

8 Houses of Tomorrow

The Seaside Home of a Famous Humorist

The Six Best Evergreens for Home Planting

GUST 1939

35 CENT



SEP 30



Bermuda story

... IN TWO PARTS

BERMUDA-AT-SEA ... a brilliant experience! Aboard your magnificent Furness liner you'll find the thrilling counterpart of Bermuda itself! Big tiled pools and sunny play decks preview your Bermuda beach ... smart bars and night clubs are gay as an Island terrace. Every "pleasure-planned" hour is like a dream of Bermuda. Then ...

BERMUDA ASHORE ... an exciting sequel! Picnics on coral sands. Cycling trips through lanes aflame with fragrant flowers. Superb golf beside the sea; sailing; deep-sea fishing. And nights soft with moonlight ... music ... romance. Bermuda! A charming vacation story ... with the Furness return-voyage for a happy ending.

Round Trip $60 up, including Private Bath. Also low all-expense rates including accommodations at a leading Bermuda hotel. Frequent sailings from New York.



For information and reservations apply to your own **TRAVEL AGENT**
or Furness Bermuda Line, 34 Whitehall St. 634 Fifth Ave., N. Y.

FURNESS

LEADS THE WAY TO BERMUDA

PUBLIC LIBRARY
Burlingame, Cal.



Hand Made Reproductions of the Choicest 18th Century Furniture

by

The Mayor House

Upholstered Furniture with a Seventy Year Tradition for Excellence

by

Palmer & Embury

A Joint Exhibition by Two Leading Manufacturers, at

383 Madison Avenue — **New York City**

YOU ARE CORDIALLY INVITED

Consult Your **DECORATOR**

TO VISIT OUR GALLERIES

Consult Your DECORATOR

The most expensive furnishings are those which cost the least and disappoint the most.

Furnishings purchased because they appeal to one's fancy by their novelty or simply because the price is low have only too often proved bitter disappointments and permanent misfits.

You want lasting satisfaction in the beauty and livability of your home; the Decorator stands ready to guide your course through the myriad hazards which beset the layman. The Decorator, with years of experience in buying and furnishing interiors of beauty, is equipped to assure you of harmony in your decorative furnishings.

The Decorator will help you select the correct periods of furniture for your various rooms, upholstery fabrics and hangings that harmonize, the most durable materials and the best sources for securing the exact accessories.

The investment in your home is a most important undertaking. You would not embark on any venture entailing an equivalent expenditure without competent advice. Therefore, to insure lasting inexpensive satisfaction—

CONSULT YOUR DECORATOR—ALWAYS!

ORATION is published monthly, except July, by McBride, Andrews & Co., Inc. Publication Office, 34 N. Crystal St., East Stroudsburg, Pa. Editorial and general offices. th St., New York, N. Y. Subscription is $3.00 a year, 35 cents a copy. For foreign postage add $1.00; for Canadian postage, 50 cents. Entered as second class matter ffice at East Stroudsburg, Pa., under the act of March 3, 1879. Copyright 1939 by McBride, Andrews & Co., Inc.

PUBLIC LIBRARY
Burlingame



In addition to the English reproductions in our showrooms we create pieces of every type, in harmony with any motif. We will cooperate with you and your decorator to achieve furniture of exquisite quality and enduring worth.

SHAW FURNITURE COMPANY

383 MADISON AVE., NEW YORK

ESTABLISHED 1780

Consult Your
DECORATOR

JOHN C. NASON
442 POST STREET
SAN FRANCISCO

BOSTON
SHOWROOM
393 BOYLSTON STREET

OLD NAME
NEW ADDRESS

JOE PANI
now at
26 EAST 63rd STREET

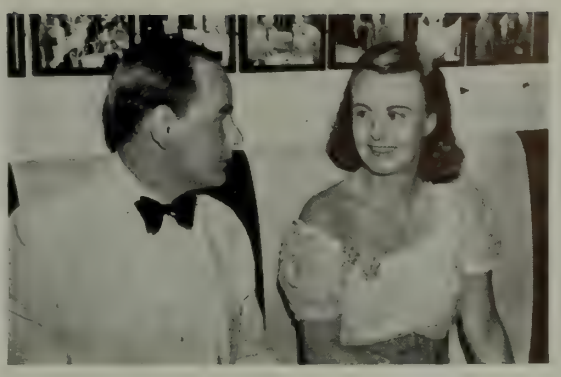
CHEON
TAILS
ER

The Ultimate in Quiet, Epicurean DINING *Specialties:*

BROCCOLI a la PANI
BROILED CHICKEN

Battery - raised chickens from Joe Pani's own hennery, carefully raised under most scientific conditions . . . pampered and coddled with only one object in life . . . to be eaten at PANI'S. To taste this tender, delicious chicken is a supreme Epicurean experience!

FOODS and LIQUORS at POPULAR PRICES



● Mr. and Mrs. Lloyd M. Coates as they appeared at gathering of fashionables at Sea Bright, N. J., Yacht Club.

AROUND NEW YORK'S RESTAURANTS AND NIGHT CLUBS

CHEVALIER — (ELdorado 5-8588) 53 East 54th St. You will like the Chevalier if you enjoy dining amid modern surroundings. This is one of the handsomest places in town. The cuisine is excellent, souffles simply grand, and the wine cellar offers unbounded variety. Luncheon from $1.00; Dinner from $1.50. Music by Muzak.

WALDORF-ASTORIA — (ELdorado 5-3000) Park at 49th. Eddy Duchin's orchestra plays on *The Starlight Roof* for dinner dancing; alternating during supper with Xavier Cugat's orchestra. Cover after 10:30, $1 week nights; $1.50 Sat. & Hols. In *The Sert Room* Xavier Cugat plays for informal dinner dancing. Dinner from $1.75. Dances by Georges and Jalna on *Starlight Roof* and *Sert Room*.

JOE PANI—(REgent 4-9577) 26 East 63rd St. This well-known restaurateur now offers his specialties at a new address. The ultimate in quiet, epicurian dining. Luncheon, cocktails, dinner.

SAVOY PLAZA — (VOlunteer 5-2600) Fifth Ave. & 59th St. Emile Petti's orchestra supplies the music. Dwight Fiske at 12:15 and 1:15 except Sun. A charming after-dinner and cocktail spot. Minimum $2.00-$3.50. Dress optional.

MONTPARNASSE — (BUtterfield 8-2345) 50 East 79th St. A very smart night club that broke away from tradition and opened uptown. Has charm, excellent cuisine, and a delightful clientele. There is no cover or minimum. Dinner is from $2.25. Hal Saunders orchestra. Summer Roof.

LE PERROQUET—(RHinelander 4-9478) 134 E. 61st St. Royal Bank Trio plays for dancing. Luncheon 75c; dinner from $1.75 includes crepes suzette and vin rouge and vin blanc. No cover or minimum. Sidewalk cafe. Opens 5 Sun.

PLAZA HOTEL — (PLaza 3-1740) Fifth Ave. & 59th St. The Persian Room boasts the orchestras of Pancho and Nicholas D'Amico. Medrano and Donna, dancers. Dinner $3.50-$4.00. Cover $1.50. Sat. $2.50. Must dress.

STORK CLUB — (PLaza 3-1940) 3 East 53rd St. The alternating bands here are Sonny Kendis' and Mancito's. Special entertainment Sunday evenings. Dress preferable. Cover $2.00.

RITZ-CARLTON — (PLaza 3-4600) Madison at 46th. The Ritz is a haven for those in search of the real gourmet tradition. Formal dress optional. Armand Vecsey and his orchestra provide background music at dinner and luncheon. Oak Room also open for luncheon and dinner.

ST. REGIS — (PLaza 3-4500) Fifth Avenue at 55th. *The Iridium Room* features an ice show. White tie and tails are rather necessary. Dinner $3.50; $4.00 on Sat. Cover charge $1.50 and $2.50. Music by Charles Baum. On *The Roof*, "St. Regis Roof Ruffles." Joseph Rine's orchestra. Dinner $3.50; ($4.00 on Sat.) and a la carte. Cover $1.50 and $2.50. Closed Sun.

SEA BRIGHT YACHT CLUB—(Sea Bright 82 and 280) on the banks of the Shrewsbury, Sea Bright, N. J. 1 hour drive from N. Y. Meridan Room features Charles Murray's orchestra, the internationally famous singers, Cross and Dunn, and Fowler and Tamara, dancers extraordinary. Surf bathing, boating, fishing and complete hotel accommodations for week-enders.

MERRY-GO-ROUND — (Cedarhurst 8860) Atlantic Beach, L. I. A most amusing beach club, night club and restaurant. Here the well trained personnel from the club of the same name in New York comprise the skeleton of the crew that cater to the guests. Nominally priced, it is very handily located for the New Yorker who wants his share of health and fun.

Chevalier



Dining Room managed by Chevalier of Monte Carlo and New York

Cuisine under supervision of Albertini, pupil of Escoffier.

Luncheon from $1.00 — Dinner from $1.50
and a la carte

MUSIC

Open Sundays from 3 P.M.

53 EAST 54th ST.
Bet. Madison and Park
New York
Plaza 5-8362 — Eldorado 5-8588

SEA BRIGHT YACHT CLUB
ON THE BANKS OF THE SHREWSBURY
SEA BRIGHT, N. J.

with
CHARLES MURRAY and his ORCHESTRA

In The Meridian Room

Featuring
Cross and Dunn, Internationally Famous Singers
and
Fowler and Tamara, dancers extraordinary

•

Complete Dockage and Hotel Accommodations.

TELEPHONES: Sea Bright 82 and 280

•

The Sea Bright Yacht Club is located 40 miles south of New York. One hour drive by auto or by N. J. Central Boats at 42nd or Cedar Sts.

•

Surf Bathing—Boating—Fishing
Delightful Food—Grand Music

•

Enjoy a week-end with us this summer.



DINING WINING AND DANCING IN NEW YORK

Don't venture forth without this sophisticate's guide to the nightlife of New York. Restaurants worth knowing, whether for food, fun, wine or dancing are described and graded, so that anyone can find a place suited to his money and taste.

"The guidebook to New York's nightlife."
—Louis Sobol, *Journal-American*

By SCUDDER MIDDLETON

Illustrated. At book stores $1.75

DODGE PUBLISHING CO.
116 East 16th Street, New York

Have You Ever Seen a CANDID CAMERA SHOT of Yourself on THE DANCE FLOOR?
Then you'd better stop in for a few brush-up lessons today!



MORRIS STUDIO OF SOCIAL DANCING, INC.
Studio 864 Carnegie Hall — Circle 7-1849



PUBLIC LIBRARY
Burlingame, Cal.



EVERYTHING about the Gotham bespeaks gracious living—its spacious rooms, its atmosphere of good taste, its superb cuisine. Elegance is apparent; economy not forgotten.

UNDER THE SAME MANAGEMENT AS
The Drake
CHICAGO
The Blackstone
CHICAGO
The Evanshire
EVANSTON, ILL.
The Town House
LOS ANGELES
A. S. Kirkeby
Managing Director

The Gotham
Fifth Avenue at Fifty-Fifth Street • NEW YORK CITY

ARTS & DECORATION

Volume L August, 1939 Number 4

Mary Fanton Roberts, Editor
Heyworth Campbell, Art Editor

BOARD OF CONSULTING EDITORS

Harrie T. Lindeberg, Frank Lloyd Wright, Jonas Lie, Walter Hampden, Eva Le Gallienne, Lily Pons

CONTENTS

"Town of Tomorrow"*By Otto Teegan* 7
Hidalgo's Lifelike Portraits in Wax 13
Art Treasures From China's Imperial Glory*By Eleanor B. Roosevelt*.... 14
The Seaside Home of a Famous Humorist 16
Robert Henri—American Painter 19
Chandeliers for Festive Lighting*By W. A. Thorpe* 20
Succulents Defy the Sun*By Anderson McCully*..... 23
Your Choice in Bedrooms 26
World Horizons in Sculpture 29
Six Most Favored Evergreens 30
Gadgets for Convenience 33
Talking Shop 39
Sketch at Top of Page*By Charles Baskerville, Jr.*

ARTS & DECORATION is published monthly, except July, by McBride, Andrews & Co., Inc., Robert M. McBride, President; Russell Hughes, Treasurer; E. C. Turner, Secretary. Publication office: 34 North Crystal Street, East Stroudsburg, Pa. Editorial and general offices: 116 East 16th Street, New York. Advertising offices: New York—116 East 16th Street; Chicago—520 North Michigan Avenue; Santa Barbara, Cal.—29 East De La Guerra; London, E.C.4, England—23 Fleet Street. Subscription price: One year, $3.00; two years, $5.00. For Canadian postage add 50c per year; for foreign postage add $1.00 per year. We are not responsible for unsolicited manuscripts or illustrations. Copyright 1939 by McBride, Andrews & Co., Inc.

VIRGINIA BEACH



Center of its own great 250-acre seaside estate.
The CAVALIER
CAVALIER BEACH CLUB · CAVALIER COUNTRY CLUB
VIRGINIA BEACH, VA.
A pleasing blend of Country Life in the Old South with the smartest of Modern Resort Living. American Plan rates include all club privileges. Open all year. Restricted Clientele.
Famous "Name" bands feature the summer season, in the exclusive Cavalier Beach Club.
Write today for new beautifully illustrated Booklet 10.
ROLAND EATON
Managing Director
CROQUET · HIKING · FISHING · ARCHERY · BOATING · BEAUTIFUL GARDENS · RIDING · PRIVATE BEACH · GOLF · TENNIS





A RARE and splendid example of an old English chandelier adjusted to modern lighting. The electric bulbs are made in the form of tulips and the long stems sprout out of the clusters of scintillating prisms without disturbing the form and beauty of the design. A century ago these massive chandeliers were considered an essential feature in entrance halls, banquet rooms and everywhere that floods of light were demanded.

See article on Chandeliers, page 20.

BURLINGAME PUBLIC LIBRARY
Burlingame, Calif.

ARTS & DECORATION AUGUST • Vol. L • No. 4

HOUSES IN OUR TOWNS OF TOMORROW

By Otto Teegan

With an introduction by Helen Thompson

THE news is briefly this. The Town of Tomorow at the World's Fair of today is partly yesterday. Although the houses are as modern as trailers and Schiaparelli, and although they couldn't have been found at any fair except this one, they smack insistently and richly of the Regency and other eras of the past.

On the face of it this sounds an anachronism. In truth it is an evolution that in itself is creating new forms. The more the designer fastens the past to the present, the more varied is the appearance of his creation. The houses at the Fair with their combination of the vital liveable modern and the popular fronts of the Traditional are something new again.

The exteriors of the houses lean to the Traditional. The interiors bend toward the future. For no modern house wants to go without the shiniest and smoothest of modern conveniences and planning. On the other hand no architect wants to put this stimulating mass of modern living enjoyments into a shell that does not carry its own weight, emotionally and esthetically as well as practically.

The battle, if you can call it that, is on the esthetic side. In the interiors the advantages of the modern contribution are so strikingly desirable that even the traditional loyalist has not been able to ignore them in his design. On the exteriors the pressure has not been so strong and the advantages of modern esthetics, exemplified by flat roofs, etc., are not indisputably clear. The old forms have seasoned beauty and so the are retained.

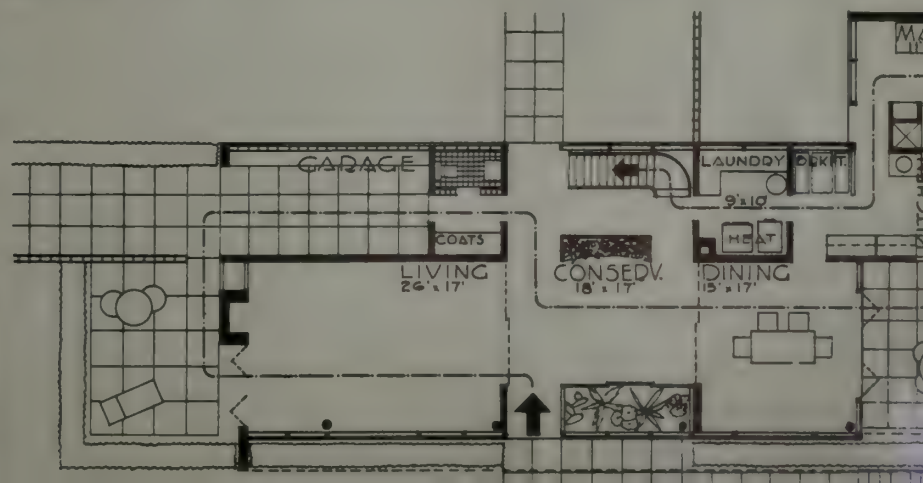
It is all like a little girl who has gon through the progressive schools, speak loudly the modern lingo, lives activel 1940, but continues to dress her hair lik little Victoria.

But architecture is never static and





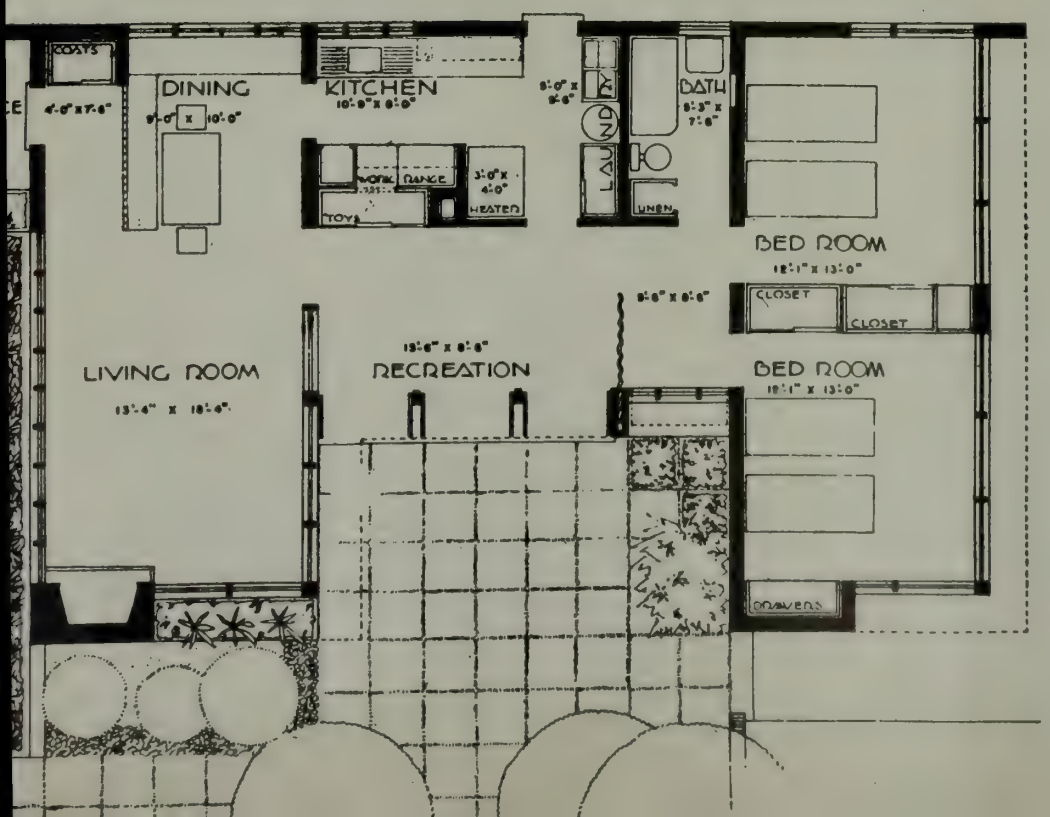
THE House of Glass is one of the most famous in the Town of Tomorrow. It onstrates the possibilities of the use of glass architecturally and decoratively. garden side of the house is of transparent glass, some of it tinted. On the stree the walls are of glass brick. Upstairs, a glassed-in porch is decked over with gl At the left is a view of a lounge on the upper floor with a glass wall at one sid glass windows facing the couch. The first-floor plan is shown below. Sponsor Pittsburgh Plate Glass Company. Architects: Landefeld & Hatch; decorate Modernage.





the most popular small houses at the Town of Tomorrow is the Bride's House. It stresses economy e and energy and is designed for a low maintenance cost. White asbestos-cement siding is combined brick, reddish black brick and black joints. The walls and ceilings are of grained redwood, and the re a rough-textured black brick. It is fitted throughout with furnishings of modern design, and new in electric equipment is found here to make housekeeping easy for the bride of tomorrow.





the houses at the Fair continue to exploit the combination of the Traditional and the Modern, the result is fascinating. No one ought to go to the Fair feeling that because the exteriors are not as sensational as Dali, or as creamily sweeping as General Motors, the houses are not Modern from the standpoint of liveability. Esthetically the picture may not be finally solved, nor will it ever be, but progress has been made. It is slow, but it is true to the tempo of acceptable living. Architecture at the Fair expresses today's philosophy and habits. And today's philosophy and habits are not yet sans the sentiment or the vigor of the past.

ACTUALLY, no one can tell what kind of architecture will evolve from the many new materials and ideas now transforming our homes. Despite artists' imaginative illustrations of the fantastic futurama to which we are, presumably, to be the heirs, the chances are that tomorrow, the day after tomorrow, and a long time thereafter will still witness designs somewhat similar to the Traditional and transitional types among this group of demonstration houses. Time marches on, indeed. But it never arrives. Just so, the Town of Tomorrow will never arrive, for architecture like time is never static, and fifty years hence we shall still be dreaming about the Town of Tomorrow. For then, as now, the needs and tastes in home plans and designs will depend entirely on the habits and philosophy of those who live in them.

The fact is, every potential homebuilder has two important requirements which must be satisfied if he is to be happy: namely, the practical and the esthetic. No one builds today without at least desiring the most up-to-date kitchen, heating and laundry equipment, the finest bathrooms, the best insulation. Nor does anyone forget the need for a practical arrangement of living, and dining and kitchen areas, or the relation of sleeping and bath facilities. The so-called Modernists and Traditionalists are agreed on these practicalities although they may differ in the disposition of the required

IN the center is the sitting room and at the left, the floor plan. Architects: Landefeld & Hatch; furnishings by Gimbel Brothers.

elements, when arranged on plan.

Their real difference lies in the esthetic approach. One accepts the unconventional plan that has been developed to serve his living habits and the novel exterior forms that result as an expression of that plan with an enthusiasm that convinces him that his ideas lead the way. Another, because of sentiment, or call it what you will, prefers his practical requirements to be contained within a form associated with some Traditional style. He wants a streamlined kitchen with the latest type of cabinets, refrigerator, range, dishwasher, garbage disposal, sink and towel warmer that money can buy, but does not hesitate to insist on a pine paneled dining room adjoining it. Because he must have a garage contiguous to the house he has no scruples in incorporating this element into the plan of a Traditional house, although it may be entirely alien to precedent. Architects sometimes despair making the old forms serve as an envelop for the new plans, but the attachment to tradition is still strong and will undoubtedly remain for years.

However, there is something going on inside these Traditional homes of which the occupant may be quite unaware. It is, in fact, a slow revolutionary process, so slow that it may take many years before we can analyze the results. I refer to the fact that although the modern requirements within the home seem to be taken care of within Traditional forms, these forms are gradually becoming unrecognizable as Traditional and will eventuate as something new. Curious protuberances and strange new shapes are appearing on "style" houses which are the inevitable result of some new demand created within the house which finds its expression on the outside. What the eventual result will be we cannot tell. All we know is that it is going on, and that a new exterior expression is inevitable. It may be that the new forms will be similar to the Modern types we see being built today, but they may quite possibly be something entirely different.

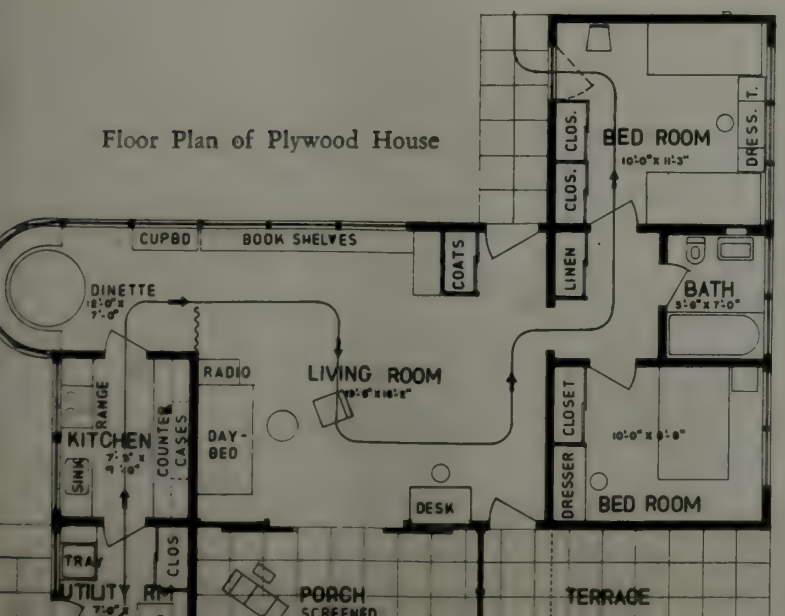


THIS very modern small house has both interior and exterior walls of plywood. Sliding doors of glass separate the screened porch on the sunny side of the house. There is an attractive rear entrance where the clipped cedar hedge and perforated plywood porch trellis make an interesting modern design. The curving corner of the house is a semi-circular dinette. Designed by A. Lawrence Kocher; furnishings by Modernage.

It is through this slow revolutionizing process that our Traditionalist will grow to accept the new forms. He will not have what we call Modern forms thrust down his throat. His idea of the Modern will come as a result of the solution of more and more of his practical necessities within the house, and he will discard the old forms and accept the new only when he is satisfied they are necessary to solve his mode of life.

The significant thing is that there is something dynamic in every house built today, whether clothed in old style or the new, and the Town of Tomorrow is a exemplification of this fact. Each house solves the plan of living for some type of family, each has some outer manifestation of the revolution that is going on within. Does it seem strange that the most Traditional house, Number sixteen, which the architect himself calls the "horse and buggy" house should

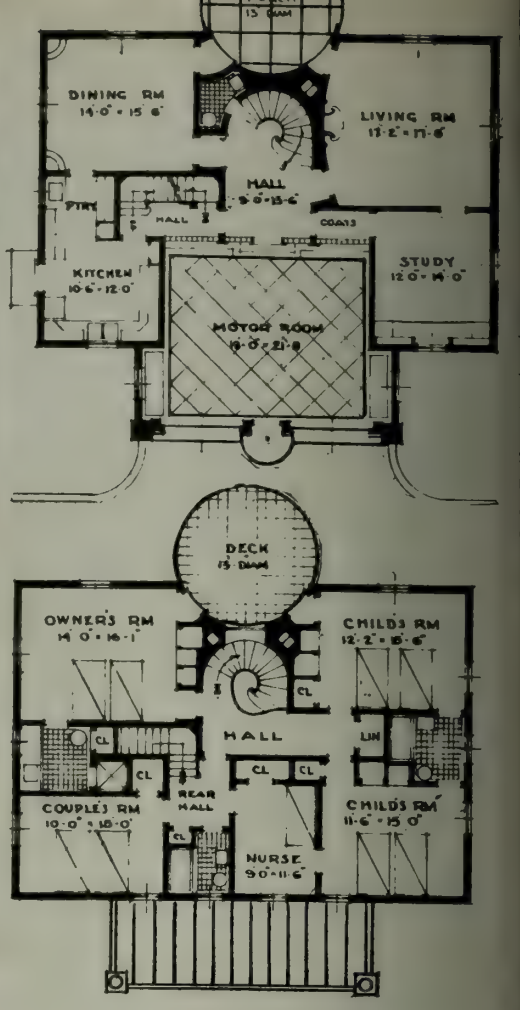
Floor Plan of Plywood House



THE screened-in porch is really an extension of the living room.





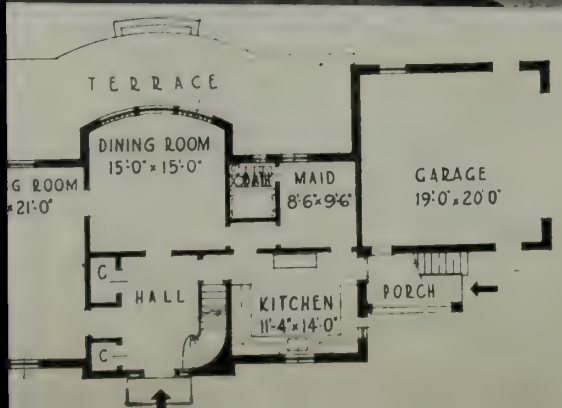




IN planning the Motor Home in the Town of Tomorrow, the architects, Adams and Prentice, designed the garage as an integral part of the house itself. The entrance is through the two-car motor room, the doors of which serve as decorative panels on either side of the entrance door. Glass brick walls, beside being a decorative architectural feature of the motor room, also admit light to the adjoining entrance hall. When the cars are removed the motor room becomes a spacious and attractive game room. A detail is shown at the left and floor plan above. Furnishings by John Wanamaker.



IN this rather classical-looking Georgian house is an electrical outfitting complete in every detail for every room in the house. It is sponsored by the General Electric Company, and its equipment includes heating and air-conditioning units, washing machine and ironer, an electric range and refrigerator, dish-washer and garbage disposal system. —At the left is a view of the electric kitchen and below left is the first-floor plan. Architect: James W. O'Connor; furnishings by Joseph Horne Co.





PUBLIC LIBRARY
Burlingame, Cal.



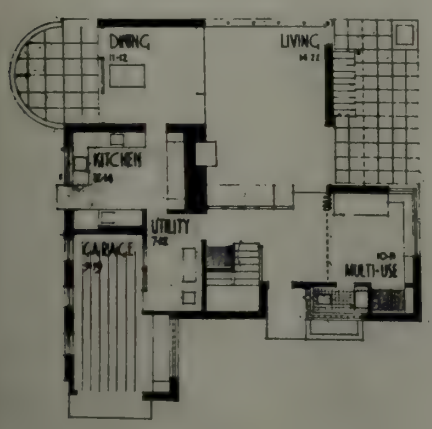
THE most interesting feature in this House of Vistas is the front entrance hall, part of which can be converted into a study-library or an over-night guest room, by means of a flexible partition operated on a ceiling track. One wall in this room is paneled with wood. Most of the first floor can be mobilized into an L-shaped room adjoined by two terraces.

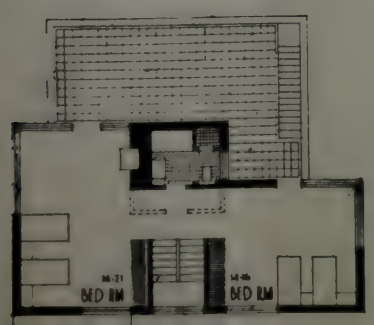
the only one of the fifteen that is air conditioned? Not at all, for this tenant, although having a sentimental attachment to the Colonial, demands comfort on the inside. He also has a plan that is far from Traditional inasmuch as his utility and laundry are placed on the first floor. His modern kitchen contains the latest metal cabinets, electric range, refrigerator and dishwasher, and his baths have efficient metal and glass shower-enclosures. This tenant may like tradition in his architecture, but there is nothing Traditional in his plan of living.

In House Number twenty-one, the owner had a preference for the Regency which both the interior and exterior display. But notwithstanding such tastes he was of the opinion that he and his family approached the house by car rather than foot nine times out of ten and that it was foolish to drive the cars into a garage at one end of the house when it was possible to put it at the very foot of the entrance hall. The garage in this case, therefore, serves as the main entrance door and passage to the house. This leaves the two ends of the house open to living purposes and the rear open to the garden. The garage floor is tiled, immaculately clean, and the walls are papered. One has no sense of passage through the garage, but rather through a glorified entrance hall. It is interesting to note the new form created on the outside of this Regency house by the incorporation of the garage element.

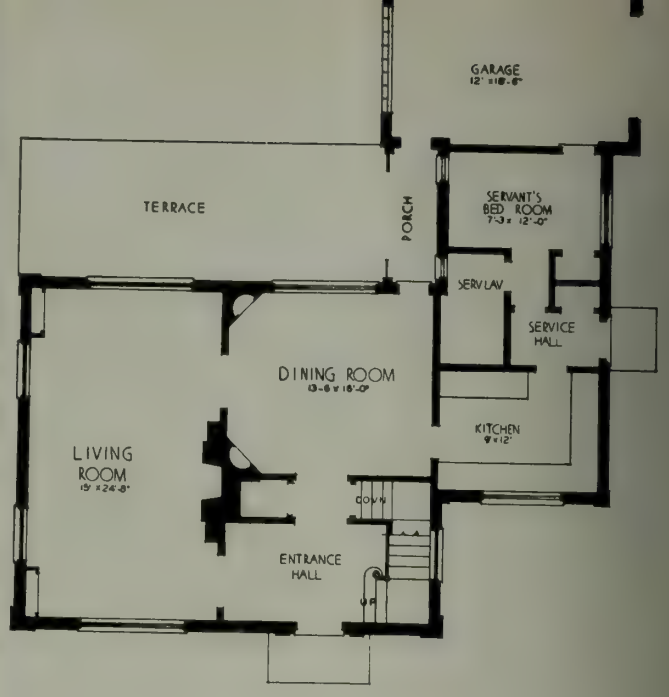
AT the right is a corner of the multi-use room; below, the floor plans. Architect: Vernon Walter Johnson; furnishings by John Wanamaker.











The exterior of House Number eighteen recalls the Colonial work that was done in Ohio the early part of the last century. The flush board siding and the moldings beautifully detailed make this well-proportioned house one of the most interesting of the group. It is based on Traditional forms and yet in certain details such as its kitchen, bathrooms and the use of glass block, particularly in the dining room it is as modern as any. One might not except the kitchen of House Number nineteen illustrated herein to be that of a Traditional house, but it is, glass block and all. This house, moreover, has a glass-enclosed porch cooled by water running down its glass roof which is far from a time-worn idea. The elevation of House Number seventeen, although having a strong classic character, has a novel exterior surfacing made of precast slag and cement blocks, a new material used in a way *(Continued on page 37)*



elotex House has cane fiber plank walls which
ne exceptionally well with the early American
and decorations. The surface of the plank is a
an, ripple sanded-finish, and the ivory ceilings
ane fiber base. These interior finishes assure a
om in summer and warmer in the winter by acting
er to the passage of heat. A detail in a charming
of the Celotex House is shown above. Its early
furniture is both graceful and practical. Above,
the first-floor plan. Architects: Chapman and
rnished by W. & J. Sloane.



THE very unusual and charming little house at the lower left is called the Garden Home. The plan that the architect carried out was to combine the garden with the house itself as closely as possible. At the back is the conservatory, into which the living room opens. The many windows and views of the gardens have given this charming Georgian house its title. Architect: Verna Cook Salomonsky; furnishings by James McCreery & Co.



PUBLIC L[illegible]
Burlingame







HIDALGO'S LIFE-LIKE PORTRAITS IN WAX

PROBABLY no artist in Mexico has ever had a more amusing, fanciful touch in sculpture than the now famous Hidalgo. He is also something of a satirist and a man of intensely sensitive approach to life. Three of the figurines that we are showing are phases of Mexican life, and one is a delightful little portrait of Madame Genée, a Scandinavian ballet dancer who visited this country some ten years ago, making quite a sensation. At the top of the page is an Indian girl doing La Zandunga, one of the most famous native Mexican dances. The presentation of the different materials and the texture of the flesh, all in wax, are quite remarkable. Above right, is the "China Poblana" costume of the Mexican señoritas, a curious combination of Colonial and Spanish and a typical party dress of the upper-class young woman. At the right is an Indian girl in her handmade canoe taking flowers to the floating gardens of Xochimilco. Hidalgo is probably as well known in Mexico as is Rivera, but he is essentially the witty observer rather than the serious investigator. He was born in Marebia, Southern Mexico, about 1904, a direct descendant of the Great Liberator Hidalgo.



ART TREASURES FROM CHINA'S IMPERIAL GLORY

MRS. THEODORE ROOSEVELT, JR.

t by Mme. Chiang Kai-Shek to Mrs. Roosevelt

NE of the most cherished relics of China's Imperial dynasties is the Dragon Throne on h Chinese emperors have sat for centuries. s of teakwood, partly covered with gold uer, and inlaid with mother-of-pearl. Behind a finely inlaid screen of the same workman-

HINA'S rulers from the Ch'ien Lung period on worshiped before this pagoda shrine h stood in the royal chapel of the Forbidden . The shrine, standing nine feet high on its estal of teakwood and gold, is an octagonal nish-white jade structure with small doors on story within which sits a tiny Buddha on a throne. The points of the roofs terminate dragons' heads from each of which is sus-ded a small bronze bell. This is the largest rative piece of white jade in the world.





Courtesy of the Arden Galleries, Inc.

"YOU must know that it is the greatest palace that ever was . . . The building is altogether so vast, so rich and so beautiful, that no man on earth could design anything superior to it . . . On the interior side of the palace are large buildings with halls and chambers where the Emperor's private property is placed, such as his treasures of gold, silver, gems, and gold plate, in which reside the ladies and concubines . . . And the Great Khan has caused this beautiful prospect to be formed for the comfort and solace and delectation of his heart . . ."

When Marco Polo thus described the Palace of Kublai Khan to the Venetians, he was put in prison for lying. No one believed there could be such a place as Cambaluc, but Marco Polo was telling the simple truth.

A hundred years later the Mongols were driven out and the native Ming dynasty from the South was established. The capital was renamed Peiping (City of the North Place) and in the fifteenth century, the third Ming Emperor, Yung Lo, rebuilt the city and called it Peking. He built his palace, the Forbidden City, probably on the site of the ancient Cambaluc. Two hundred years afterwards in 1644 the Manchus conquered China. Under their rule, especially that of K'ang Hsi and Ch'ien Lung, Peking and the Imperial Court attained the greatest magnificence in their history.

(Continued on page 38)

PUBLIC LIBRARY
Burlingame, Cal.



THE design and construction of the buildings in the Forbidden City was the traditional function of certain families who carried it on from generation to generation. Scale models were built of wood, elaborately carved and painted, and submitted to the court for approval before undertaking the actual work. This is a model of the Imperial Audience Palace. The original built during the Ch'ien Lung dynasty, stands on a high marble platform of three terraces and is now used as a museum.



THIS model of the gateway to the interior of the Imperial Palace was made about 1200 A.D. during the Yuan dynasty. It is said that until the Republic the number of women who were permitted to pass through this gateway could be counted on the fingers of two hands. The model, in spite of its great antiquity, is perfectly preserved.



ONE of two cloisonné censers from the Ch'ien Lung period. These censers, standing forty-two inches high, are of turquoise blue cloisonné with gilt filigree panels in floral designs. The censer rests on a large plate supported by gilt elephant heads and the ensemble rests on a teakwood carved stand.



HE Wodehouse villa at Le Touquet (Pas-de-Calais). This is the home to which the writer returned after having created a new record in Hollywood by winning more in the Casino in a single night than anyone has ever won before. After that, the villa had to be redecorated and made a shade more luxurious.

HE SEASIDE HOME OF A FAMOUS HUMORIST

is family had had their way, P. G. house would have become a Lon- anker, and the world would never sat up nights chuckling over the adventures of Mr. Psmith or Wooster or Mr. Mulliner or the table Jeeves. However, Pelham ille Wodehouse, called "Plum" s syllable-clipping English friends, ed as early as his college days that nted to write his own peculiar and ing brand of humor, and he has at it constantly for the past thirty- ears. He has turned out nearly novels, nine tales for boys, and well over one hundred and fifty short stories, to say nothing of the thirty-odd musical comedies, plays and movies in which he has had a hand.

Mr. Wodehouse was born at Guildford on October 15, 1881, and was educated at Dulwich College, where he spent more time writing Greek farces about his schoolmates than he did in preparation for the Classical Sixth. It was not long until he was earning more money with his pen in his spare time than any bank was ever likely to pay him. His novel writing began in 1902 with his earliest creation named Psmith. From 1903 to 1909 he conducted the cheery "By the Way" column on the London *Globe*. Novels and short stories were followed by musical comedies written in collaboration with Guy Bolton and Jerome Kern, which led to dialogue writing in Hollywood. Mr. Wodehouse has made nearly thirty trips to America, usually spending half of each year here.

No intermediary exists between Plum Wodehouse and his typewriter. He pounds it himself, rewriting his stories over and over again. He and Mrs. Wodehouse live a quiet, inconspicuous



Photos by Peter Proud from Black Star

life. Both are fond of dogs, and are seldom seen without the two Pekingese pups that are at present members of the family. At one time, early in his career, Mr. Wodehouse lived in the country for three years with twelve dogs as his companions; and it has been said that the reason the Wodehouses have lived much in France is that the strict quarantine laws in England caused them too much trouble in their goings and comings with their pets.

Although fifty-eight years old, Wodehouse does his morning physical exercise out on the lawn, and after breakfast and lunch he takes long walks. In the evening he and his wife saunter over to the Casino for a few hours and usually manage to come away with considerable winnings to their credit. A favorite trick of Wodehouse is to wake himself up in the middle of the night and go for a long walk with his dogs in the moonlight.

The Wodehouse villa at Le Touquet (Pas-de-Calais) near Deauville, adjoins a golf course on which Edward Windsor was a familiar player, and although Wodehouse is no golfer, he takes a great deal of satisfaction in strolling about the course with his two Pekingese pups. The villa "Low Wood" is decorated as a

PUBLIC LIBRARY
Burlingame, Cal.

whole in a rather quiet way, modern but not bizarre, in marked contrast to their luxurious house in a quiet street in London. There he is surrounded with antiques collected from all over the world.

Beverley Nichols, well-known English author, has written of P. G. Wodehouse: "Whenever he finds himself at a party where too many peeresses are calling to their young, or where the wits are warbling too shrilly, or where the ground is a little too thick with millionaires, he disappears. . . . These disappearances are really the key to his character, which is dominated by a loathing for display. . . . I imagine Plum makes quite a lot of money, but I am quite certain that money to him means principally a curious and almost mythical produce which enables one to purchase golf balls and books. After these essentials to life have been obtained, money is something which, when it arrives in large quantities, must be handed to one's wife rather as though it were an explosive."

P. G. Wodehouse's next scheduled novel is "Uncle Fred in the Springtime."

P. G. WODEHOUSE and his wife seated on the veranda of their French villa with their favorite Pekingese, and a look of cheerful appreciation on the faces of all.



THE dining room at "Low Wood," and through the window a vision of the lovely landscape near Deauville, a fine kind of mural for the lover of nature. Rich bits of eighteenth-century silver ornament the table and an all-over velvet carpet entirely covers the floor.

MRS. WODEHOUSE had shelves built in on either side of the fireplace in her boudoir to accommodate a complete set of her husband's works. The decoration for this room, in fact, for the whole villa, was carried out by one of Wodehouse's oldest friends, Marie Louise Arnold, who practices in London's Mayfair as decorator to the nobility.





THE Japanese Kimono.



EL Tango.



THE Picador.

HENRI —American Painter

Courtesy of Grand Central Art Galleries

Photos by Peter A. Juley & Son



NO four paintings can be truly represen tive of the work of Robert Henri. H was a man of such widely diversified talent a such a range of interest that to show four of paintings is like taking a teaspoonful of wa from the ocean. He was preëminently int ested in people, people of the whole wor They were his friends, and he painted them a friend and as an admirer. He was interest in landscapes emotionally; the varying temp of a placid valley or a mountain gale, the slo moving Seine, a passionate storm over t Catskills; all the world was his model, and the models he painted were "his people." H genius flamed through his spirit and flood from paint-brush to canvas.

BRIDGE at Charenton.



HIS wall candelabrum, one of a pair by the Adam Brothers, ives a very fair presentation of he simpler methods of cutting lass employed by the English raftsmen.

N eighteenth-century English drawing room with fine-cut nglish chandeliers. The room as designed by Lenygon and Morant, with an antique rug from Michaelyan.



Photo by Mattie Edwards Hewitt

CHANDELIERS

FOR FESTIVE LIGHTING

By W. A. THORPE

PUBLIC LIBRARY
Burlingame, Cal.





ABOVE left—One of a pair of splendid Empire chandeliers with twelve lights and ormulu mounts. The six-light chandelier at the right is historically an important document. The air twists in the upper tier of branches place it about 1760-70, and it is interesting to find at so early a date the characteristic sliced diamond cutting which is most familiar during the Anglo-Irish period in English glassmaking. Te chandelier and "branches" are examples of very good baroque—the down grade of the English art of glass.

Editor's Note:—

Originally the chandelier was a frame of metal, wood, crystal, glass or china, suspended from the roof or ceiling for the purpose of holding lights. The appliance, (first created in France), has lost its original significance of a candle holder, being now used chiefly for gas and electric lighting. Clusters of hanging lights were in use as early as the fourteenth century, and appear to have been in the first place almost invariably of wood. These were, however, so speedily ruined by grease that metal was gradually substituted, and fine, comparatively early examples in beaten iron, brass, copper and even silver are still extant. Throughout the seventeenth century the hanging candle-holder of brass or bronze was common throughout northern Europe, as innumerable pictures and engravings testify. On the great periods of the art of decoration in France many magnificent chandeliers were made by Boulle, and at a later date by Gouthiere and Thomire; fine examples are still seen of the work of the extraordinarily clever *fondeurs-ciseleurs* of the second half of the eighteenth century.

The chandelier in rock crystal and its imitations had come in at least a hundred years before this time, and continued in favor to the middle of the nineteenth century, or even somewhat later. It reached at last the most extreme elaboration of banality, with ropes of pendants and hanging faceted drops often called lusters. Yet when many lights were burning in one of these chandeliers an effect of splendor was produced that was not out of place in a ballroom. Many of the ordinary household varieties were extremely ugly and inartistic. The more purely domestic chandelier usually carries from two to six lights. The present use of electricity and the modern idea of interior lighting have pushed into the background the elaborate specimens of the past few centuries and substituted the simpler designs with smaller clusters of lights.

IT is time glass was taken seriously. The glasshouse is, fortunately, a factory and not a studio, and arty glassmakers are blessedly scarce. A good piece of glass is a work of art, and one of the most serious artistic achievements of the later English glassmakers is the making of glass candelabra and chandeliers. These things are not vessels, but small architectures and very beautiful. It has happened too often in the era of cut glass (c. 1780-1830) that the shape of a vessel was spoiled by too elaborate cutting; the shape did not always suit the cutting and the cutting frequently failed to enhance the shape, and this broke up the harmony of form and decoration in which the true beauty of a vessel must always reside.

Chandeliers and candelabra are in a sense immune from this danger, for it is the function of these things to display the light, and that fact gives a utilitarian sanction to every dexterity of the cutter's wheel. They are composed of parts fitted together to make a whole, and their excellence, therefore, is the excellence not of plastic modeling but of structural design. In these cathedrals of glass the shrines are the sockets in which the lights are set. The Greeks in their temples made a small enclosure in which the bright image of deity stood, and about this focus were gathered in unison the exigencies of structure and the beauties of inert form. The range of burning candles gives a like unity to



Photo by Edward P. Beckwith

A DRAWING ROOM at Claremont, Virginia. The present owner is General William Cocke. William Lawrence Bottomly is the architect of the reconstruction. This famous drawing room shows one of the handsomest cut crystal chandeliers in this cuntry. It was originally fitted for candle light and is still used in this way, becoming a splendid part of the rare furniture in this beautiful old room.

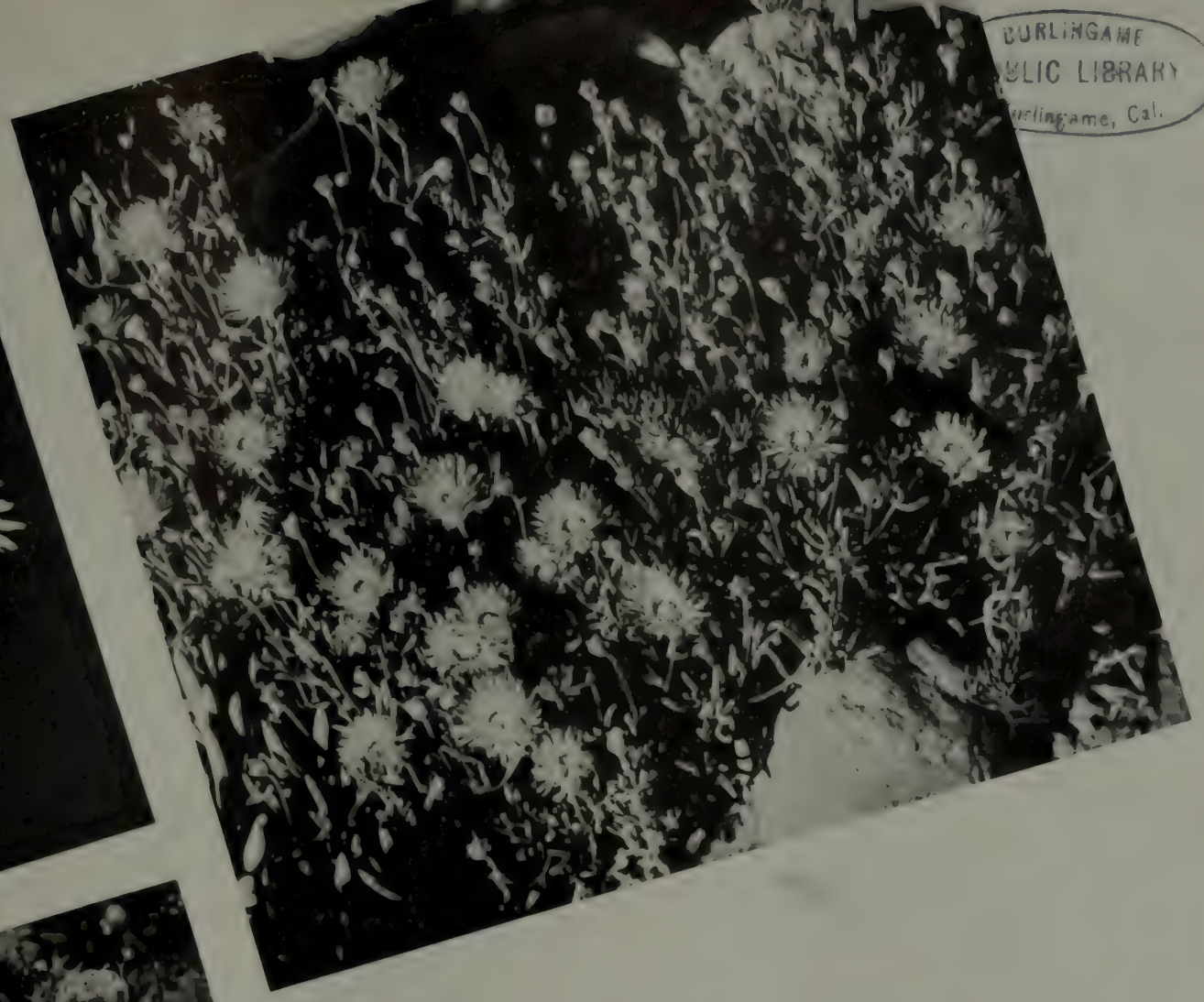
delabra; there are not one but many shrines, and they not give a cabined splendor. There is a polar axis which ds them together and branches which support them from eath, and flame is joined to flame by glittering festoons. celain is clever stuff and useful stuff too, but it is wan l trivial by the side of glass; it will give a mild, perpetual asure, but where indeed are its moments of glory? Chan- iers were made for dining and dancing, and if you would e or dance you will find in candles the noblest illumina- n and in glass the noblest medium for its transmission. en the light of candles is enshrined in glass the austerest must pause in pleasure.

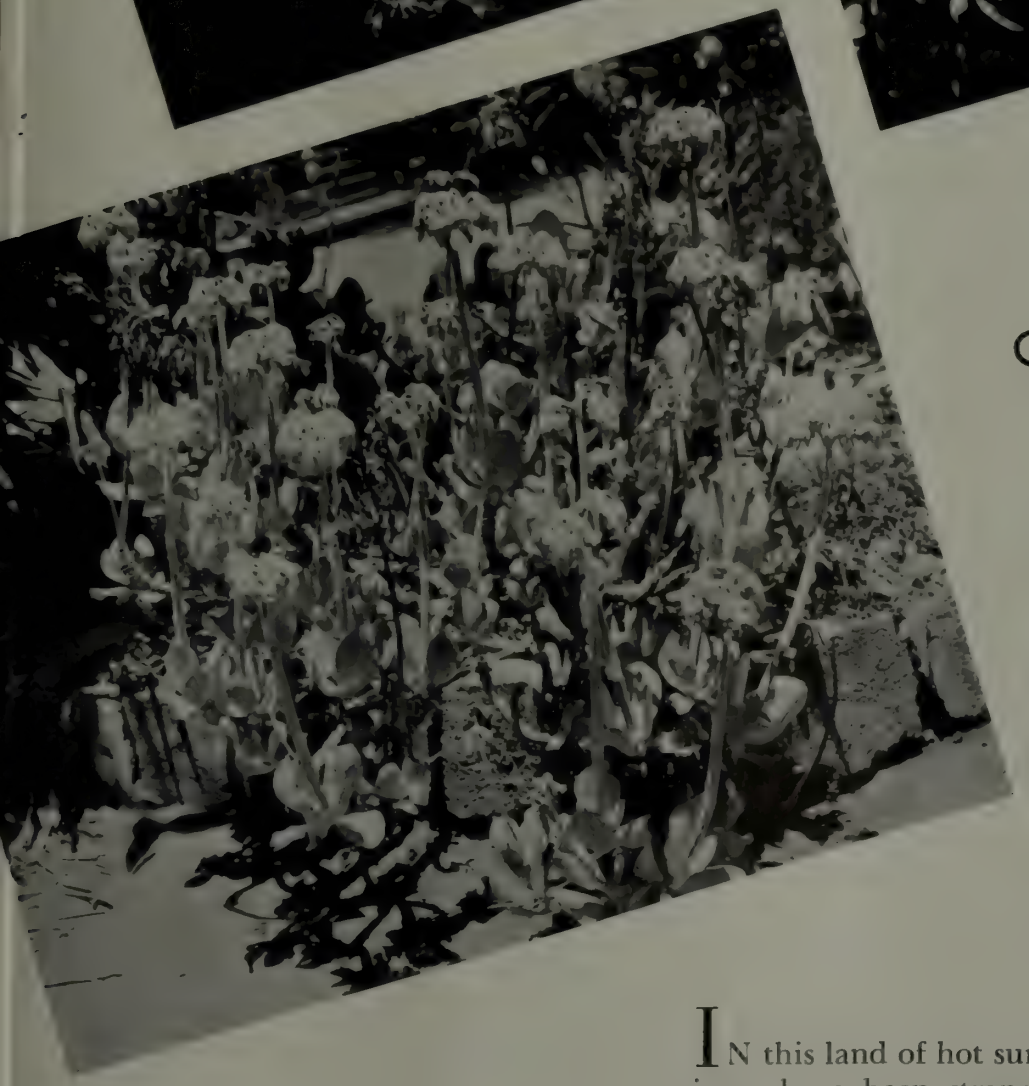
n our illustrations we show several pairs of "branches" ch are smaller in scale but better in design. The archi- of the Empire chandelier made indeed one serious nder, and that is the ormolu mounts. They were doubtless intended as a foil to the blaze in which light and glass can scarcely be distinguished, but it is a pity that the architect tried to combine the two mediums of glass and ormolu which even as contrasts have no affinity.

A six-light chandelier is one of the most satisfactory and beautiful pieces it has been our good fortune to encounter. It shows an admirable restraint both in linear design and in the arrangement of its masses, and it avoids the series danger in work of this kind of overcrowding the body with lustre formations. The workmanship is probably composite; it is possible that the glass units were made in the Stourbridge area and, according to a regular practice, sent for cutting to Bristol, where that art was more advanced than elsewhere. In any case the parts were ordered and assembled by the designer who was probably a dealer and not a working glassmaker.

BURLINGAME
BLIC LIBRARY
urlingame, Cal.







SUCCULENTS DEFY THE SUN

By Anderson McCully

ABOVE top, are pictures of the Mesembryanthemum; M. filicaule, and the Tigmarigold a bushier type. They are gorgeous in color throughout the hot season, grow rapidly and have a curious pungent fragrance. They like the hot weather and are spirited and bright until the frost comes.

ABOVE. Cotyledons lend a rather exotic touch to the garden. The blooms tend largely to combinations of fiery sunset shades toned into garden harmony by the soft foliage tones of powdery blue.

IN this land of hot summers, we Americans have been strangely prone to ignore a whole array of unusual and lovely plants, which go blithely on their way unprovisioned with water or rich foods, basking in our summer suns regardless of climatic whims. I am speaking of the rarely seen and more showy members of the great succulent family.

Among them are the almost unknown members of the newer and better Mesembryanthemums or Figmarigolds, a few lordly Cacti, the best of the Cotyledons, Echeverias, and Dudleyas, at least one of the Lewisias, while for sturdy all-time fillers, careful discrimination finds a number among the best of the Stonecrops and Houseleeks.

In general, Mesembryanthemums or Figmarigolds are treasure trove for gardens drenched in sun. Some Figmarigolds know the Abyssinian deserts, but the majority come from South Africa. Their lack of winter hardihood is not as great a drawback as with most tropical plants because they flourish with so little nourishment, bloom over such a long season, and have in general



ABOVE is shown the Opuntia (Cacti); variety, polycautha. This is a juicy succulent and famous as a water carrier.

A SECOND Opuntia of the variety humifusa robusta is shown at the upper right. This field of succulents can furnish themselves with a drink of water throughout the entire hot season.



Photos courtesy J. H. McFarland

decorative succulent foliage that is attractive even when not in bloom.

A rather recent annual, Mesembrythemum criniflorum, makes a splendid ound cover in various shades of crimn, pink, buff, apricot, white, and gold. is also good for edgings, paving stones, alls, or rock gardens; and being much rdier than most of its family, may rnish brilliance over a long season.

The perennial forms come in both ush and low-growing types, but the rge-flowered bush forms are particurly striking.

A splendid pot plant or ground cover the mat-like Mesembryanthemum icaule, a perennial often in good oom by January, and carrying on for me time. The one-inch rosy lavender owers are overlaid with a silver sheen. . croceum offers an unusual combinaon in its inch-and-one-half flowers of onzy gold backed with bright magenta ove the blue-gray leaves. This is a able creeper. Then there is M. llidiflorum with gray-green leaves and very pink flowers with crimson reverses.

Among the bushier types are the deep llow Mesembryanthemum aureum; M. rantiacum, orange tinged with crimn; M. speciosum, brilliant scarlet; and e variegated M. browni that runs the mut of blends through the coppers d reds to carmine and orange, with salmon reverse.

The next great group for accent plants is the Cactus. Cacti go well with the Figmarigolds, for while the latter give their greatest effect in profusion of color mass, the Cactus centers much upon the beauty of the individual. Both are evergreens, in the main strangely handsome, and always filled with interest. While the majority of the Cacti do come from arid and semi-arid table lands, a small number grow in the north, and others near the sea. In some gardens a hardy Prickly Pear may prove a fitting background; but in the majority of cases potted plants of the smaller types like the Rainbow and Lace Cacti, the unbelievably beautiful and fragrant Trichocereus spachianus, or a good form of the Strawberry Cactus are more satisfactory. Even a large bowl of miniatures may be pleasingly sunk near the edge of some sunny border.

The Rainbow Cactus and others of its group belong to the Echinocereus division, and are cylinders that grow either singly or in clumps, beating their spines on low ribs. The flowers are shortly funnelform, and usually very large in proportion to the plant. E. rigidissimus is the official Rainbow Cactus, but the carmine E. mojavensis and the yellow E. dasyacanthus also frequently pass under that name, as well as the fragrant purple Lace Cactus (E. reichenbachi), The short fine spines are closely interlocking, giving a softened appearance to the entire plant, while the various bands of color—brown, rose, yellow, white—bring the Rainbow name. E. caespitosus is also rather similar, with a large pink flower and white spines.

Strawberry Cacti are of the same group, but of different appearance. E. stramineus bears large dark purple-red to scarlet flowers, and edible red fruits; while the Claret Cup grows in clumps, differing in having only from five to eight ribs, these deeply marked, and rather few spines. It begins to bloom in March, and is well liked indoors be-



A SUCCULENT with a beautiful blossom is the Cereus (Hylocereus). This is as fresh in August as in June and is a great favorite for hot-weather borders.

PUBLIC LIBRARY
Burlingame, Cal.

cause the waxy red flowers remain open at night.

The long-trumpeted blooms of the South American Sea-urchin Cacti (Echinopsis) are striking and very lovely. The plants make spherical or cylindrical growths rather similar to the foregoing group, though the ribs are more prominent and sharply angled. The pink E. multiplex and the white E. gemmata (E. turbinata) are perhaps the choice here.

One more totally different effect before going on to hardier types is the smaller form of the Beavertail Cactus, Opuntia basilaris nana, a spineless Prickly Pear, rather prostrate, with thick blue-green "leaves" that carry a suggestion of rose tints. The rosy purple flowers bloom for several months, beginning in late winter or early spring, so they may be enjoyed first indoors, then later in the garden.

A nucleus of hardy forms might be placed permanently outdoors—the Prickly Pear (Opuntia polycantha) with deep yellow blooms has come through thirty below zero, and the small O. fragilis is hardy in Massachusetts. The larger Great Prickly Pear (O. phaecantha) is classed as hardy, also the tall Candelabrum Cactus (O. arborescens) and the Turkshead (Echinocereus aggregatus), that sometimes forms as many as a hundred heads in its cushion clusters. The scarlet blooms come early in the season, covering the whole clump. Exercise a little care to mature all these by keeping them on the dry side through late summer and early fall, as they will go through the winter in much better shape if just a bit shriveled from this drying.

At other times enough water should be given to avoid shriveling. More than natural rainfall is not needed in the open with any of the desert forms—rot-producing moisture is the great enemy of this family, though a bruised leaf or root is also a source of it. Drainage of course should be exceptionally good; but we have abandoned the straight sand culture so popular a few years ago, finding today that a mixture of half sand and half rich loam sweetened with powdered charcoal gives better results. Even peat or leafmold are now added in small quantities; but we still believe in surfacing with sharp builders' sand or small round gravel—stone chips are too sharp to be entirely safe against the succulent stems.

The Dudleyas, Echeverias, and the Cotyledons are so closely allied that even the botanists argue over them. Though listed as tender subjects, they have come through zero temperatures in my garden for five years with only several thicknesses of newspaper spread over them while the cold snap lasted. They have also survived winter snows with no covering at all, so they may not need a winter window as often as we believe.

With so much of highlight interest, it is well to turn to good sturdy fillers that will bear up through both winter blizzards and summer heat. If the garden is large, the Yucca makes a good space filler, with later reward in spikes of creamy bells. At the other end of the scale is the tiny Spiderweb Houseleek. Southern gardens may use the large Houseleeks (Aeonium) from the Canary Islands, but in the north we are limited to moderate ones such as the yellow S. wulfeni, the adaptable purplish red S. tectorum from the Ciliata group, and the violet-purple S. Montanum in its larger forms, together with their almost countless hybrids, most of which are more brightly colored than the parents.

The Sedums can easily bear the brunt of all ground covering. There are good Sedums and bad Sedums, lovers of the fiery scorched-out places, and dwellers by the cool brooks of forest glades. In the main they are free children of the sun. My own preference is largely for the Sedum brevifolium of commerce (not Praeger), which I believe is called the Shortleaf Stonecrop. It is a mat-forming type, with bead-like leaves, that covers itself with a sheet of bloom through that mid-season stretch when perennials are lagging, and annuals not yet in their stride. The plants that tinge the whiteness of their flowers with pink are much lovelier than the greenish whites. This is probably a form of the White Stonecrop (S. album).

Just preceding this in bloom is the English Stonecrop (S. anglicum), which I've been tempted to vow is weekly, monthly, annual and perennial, so diligently does it fare forth to cover the earth, and so quickly does it bloom, seemingly bearing fall-blooming plants from summer seed. It is a tiny plant, not deeply anchored, and easily pulled out.

The Cliff Stonecrop (S. rupestre) is pleasing in its fir-like foliage, but personally I prefer the yellow blooms massed at some distance from the eye. I always cut the sprawling pale yellow heads of S. altissimum, though carefully preserving the rather slow-growing plant itself for the handsome opalescent, needle-like foliage.

Ewer's Stonecrop makes a foot-high little bush of circular bluish leaves, and bears flower heads of rose or violet in August. Even later, in September and October, is the smaller, trailing, trefoil Siebold Stonecrop. This needs shelter in the open. Use it for a daintier fall jewel, and perhaps balance it in the spring with the lovely Bitterroot (Lewisia rediviva), that will tolerate any winter blizzard, but that needs a summer drying out—Montana's state flower, well called the Desert Waterlily for the waxy sheen of the exquisite pink blooms.

MESEMBRYANTHEMUM cuniflorum, hardy annual Figmarigold.





YOUR CHOICE IN BEDROOMS

A FINELY designed bed of Cuban mahogany with Chippendale pattern for the head and footboard. The armchair is Regency. The Chippendale chest and piecrust table are of mahogany. Tapp, Inc.

A PINE-PANELED room inspired by Early American design. The tester is muslin with curtains to match. The makeup of the bed looks a little modern but it fits nicely into the Early American scene. Photo by Bushnell-Linn.



A GUEST room in the home of William R. Coe, "Planting Fields," Oyster Bay. The fittings are mainly Queen Anne, with a William and Mary dressing table and a Tudor bed. The bed is furnished with curtain and tester of brocade. A stained-glass window adds to the Tudor feeling of the room, and the floor is covered completely by an allover carpet. Photo by Mattie Edwards Hewitt.



PUBLIC ...RY
Burlingame



A REPRODUCTION of a Sheraton bedstead against the soft old gray wall, with a Sheraton chest of drawers and side tables to match. Old Colony.



THE bedstead shown in this very beautiful room is a reproduction of a Sheraton piece with a carved Empire headboard. The bedspread and tester are of brocade as are the window draperies. An Empire chaise longue is placed by the window. Shaw Furniture Company.



IF your home is modern and you want a small guest chamber or a boy's room, the picture at the right center will illustrate how modern furnishings can be used in the classic manner. The furniture is all in white; the carpet dark and the draperies striped.

TWIN beds in the Louis XVI manner with richly carved frames and quilted satin bedspreads and headboards. A night table separates these two beds, and by the window is a fine bergère. Decorated by Westings Evans & Egmore. Furniture from Brunovan. Photo by Mattie Edwards Hewitt.



THE bedroom is really the most personal room in the house. It is more essentially fitted for comfort than any of the other rooms. Your dining room and sitting room, your halls and library are all designed somewhat for the enjoyment of your friends as well as the family. But for your bedroom you want your own size bed, your own kind of pillow; you want lots of wool if you are cold-blooded, and silk if you are allergic to wool. You know just where you want your tables and candles and electric lights and what protection you need from draughts; whether you want your bed long or short, hard or soft. In other words, your bedroom may be planned in the most selfish and personally characteristic manner. The same thing is true in the colors of your room; whether you like rugs or carpets; whether you like lots of sun or a shady light; whether you like draperies or the utmost simplicity.

These eleven bedrooms that we are showing will suggest different kinds of bedrooms suited to different tastes; rich with inspiration, and beautifully carried out.



HE guest bedroom must be cosy and welcoming. This designed by Walter R. ssler for Fox Films, is par-arly amiable.



A FINE old Provincial Louis XV bed in light walnut color. The headboard is upholstered in green percale with trapunto scroll design. The bedside tables are Louis XV in bleached walnut color. Jacques Bodart, Inc.

VERY interesting Louis XV bed, richly carved and with off-white antique satin cover h matches the beautifully draperies. The bergère psed at the left is graceful ell as comfortable and pic-que. Cassard Romano.

ITALIAN guest room in the home of Earle C. Anthony. An ancient air pervades this room with its fine antique bed and carved chest. Through a Gothic doorway there is a glimpse of a stained-glass window. Photo by James N. Doolittle.







ABOVE, is Waylande Gregory's conception of the products which the people of the southern hemisphere have to offer the World Horizon Exhibition. An African elephant hunter bears ivory tusks, hides and herbs, and a plantation worker bears bananas, cocoa and coffee beans, while the central figure is of a young South American woman carrying a basket of tropical fruits.



THIS group, entitled the East, shows the mystery and richness of the Orient, emphasized by the use of intricate modeling in jewel-like coloring. It depicts the peoples of the East bearing silk, spices, jewels, minerals, tea and objects of art. These groups are set at the points of a huge compass which supports a large central sculpture representing a typical American family.

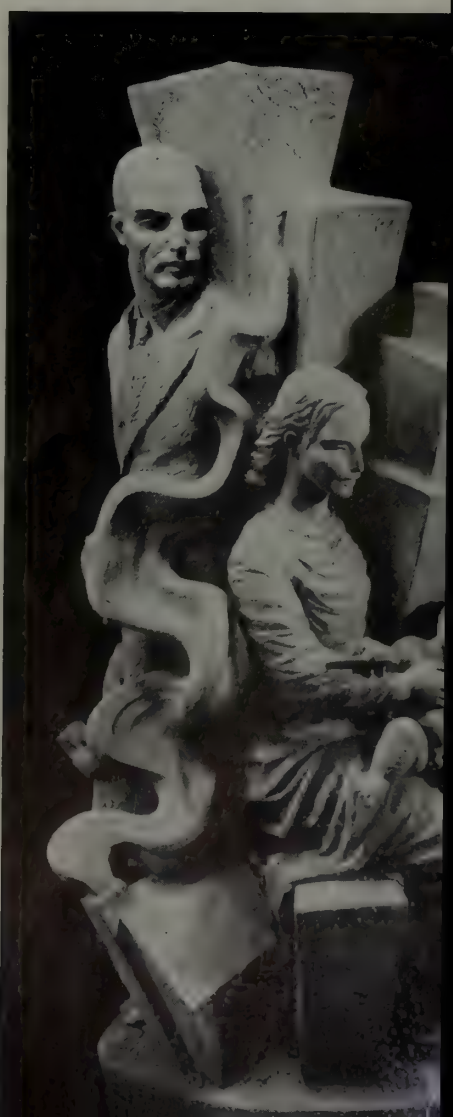


WAYLANDE GREGORY here r
sents the West, as he sees it, be
gifts. The group conveys the romanc
the tropical Pacific Islands. Two ma
are holding a huge basket of coconuts
copra, while in the foreground a n
worker harvests pineapples. The formal
decorative statues of the two young wo
bearing fruit are graceful and pictures

WORLD HORIZONS
In Sculpture

The Products which the World has to offer this Country have been Portrayed by Waylande Gregory in a Group of Statues for the Display of World Horizons—an Exhibit of General Motors Overseas Operations.

HERE Waylande Gregory presents the American standard of living as symbolized by the American father and mother and two children. The mother holds the son playing with an airplane, while beside the father stands the young girl reading. Skyscrapers, perspective models showing a typical city canyon with crowded traffic and a modern home complete this group.





THE Juniper family provides the landscape with some of its most ornamental foliage. The majority of varieties are hardy even in the coldest sections of the United States. The votes of the nurserymen show the Juniper to be the most popular of the evergreens. They resent only shade and wet ground. Above is shown the variety *procumbens*. Photo: J. Horace McFarland Co.

THE SIX MOST FAVORED EVERGREENS

Juniper	(9)
Hemlock	(8)
Yew	(7)
Arborvitae	(7)
Douglas Fir	(7)
White Pine	(5)

The figures in parentheses represent the number of nurserymen who have chosen them.

SIX MOST FAVORED EVERGREENS

Selected by Leading Nurserymen

foliage of the Thuya, or Arborvitae as it is commonly called, is soft and waxy with a sant aromatic odor when crushed. The variety *occidentalis* shown here grows to a height feet. Arborvitae are especially useful as screens and shelters for more tender plants. J. Horace McFarland.



EDITOR'S NOTE—
This is the fourth in the series of symposiums on the most favored plants which have appeared in these pages during the past few months. Successively the leading American nurseymen have selected the best perennials, shrubs and vines.

EVERGREENS are important to the gardener to whom a garden is a year-around pleasure. The summer gardener may not be interested in them save for use as a heavy screen, for his garden and grounds will bear enough greenery during the warm months to satisfy him. However, when the leaves begin to fall in the year-around place and, later still, after the snows come and nothing else shows a blade of green, evergreens furnish a warm and cheerful note to the landscape. When everything else is gone evergreens still remind one that spring cannot be "far behind."



ONE of the main things to remember in planting Pines is their love of light. They are inclined to become scraggly and unsightly if constantly in the shade. White Pine, shown above, is symmetrical and pyramidal when young, but later on it becomes quite widespread. Photo: Outpost Nurseries.



THE Yew, or Taxus, stands hard clipping well and, being of dense habit, it makes a good hedge and is first-rate for any form of topiary work. The rich dark green foliage remains uniform in color throughout the year, and the plants are colorful in fall with scarlet berry-like fruits. The variety shown above is *media Hicksi.* Photo: J. Horace McFarland Co.

Unlike deciduous trees, evergreens should be planted in August or September in order that the roots may take hold and the trees become established before the advent of frost.

Nine of the foremost nurserymen—Andorra Nurseries, Farr Nursery Company, Glen Brothers, Inc., Hicks Nurseries, Inc., Hoyt Nurseries, Lewis & Valentine Nurseries, Inc., Outpost Nurseries, Inc., Princeton Nurseries and Stark Bros. Nurseries & Orchards Company—were asked to choose the six most satisfactory evergreens for the average home planting. Juniper, in variety, received nine votes and Hemlock eight votes. Yew, Arborvitae and Douglas Fir were even seven votes each and five were cast for White Pine.

The *Juniper* family offers one of the greatest varieties of shape, from the slim blue-green columns of the Irish Juniper to the creeping or spreading types used as ground cover. Among the junipers recommended by the nurserymen for general planting are Pfitzers Juniper, a bush-like evergreen of irregular form, Stricta Juniper, a small type that is good when young and Juniper Columnar with its lovely blue-green foliage and tall graceful habit of growth.

All the nurserymen who voted for *Hemlock* mention its adaptability as a

THE ACTUAL VOTE BY LEADING NURSERYMEN

Andorra Nurseries Philadelphia, Penna.	Farr Nursery Co. Weiser Park, Penna.	Glen Brothers Rochester, N. Y.	Hicks Nurseries Westbury, L. I. New York	Stephen Hoyt's Sons Co. New Canaan, Conn.	Lewis & Valentine Nurseries Roslyn, New York	Outpost Nurseries Ridgefield, Conn.	Princeton Nurseries Princeton, N. J.	Stark Bros. Nurseries arnd Orchards Co. Louisiana, Missouri
TSUGA CANADENSIS (Canadian Hemlock)	TSUGA CANADENSIS (Canadian Hemlock)	TSUGA CANADENSIS (Canadian Hemlock)	TSUGA CANADENSIS (Canadian Hemlock)	TSUGA CANADENSIS (Canadian Hemlock)	TSUGA CAROLINIANA (Carolina Hemlock)	TSUGA (Hemlock)	TSUGA CANADENSIS (Canadian Hemlock)	JUNIPERUS SABINA (Savin Juniper)
JUNIPERUS PFITZERIANA (Pfitzer Juniper)	JUNIPERUS VIRGINIANA (Red Cedar)	JUNIPERUS PFITZERIANA (Pfitzer Juniper)	JUNIPERUS PFITZERIANA (Pfitzer Juniper)	JUNIPERUS CHINENSIS COLUMNARIS (Columnar Juniper)	JUNIPERUS PFITZERIANA COMPACTA (Pfitzer Juniper)	JUNIPERUS VIRGINIANA (Red Cedar)	JUNIPERUS PFITZERIANA (Pfitzer Juniper)	JUNIPERUS PFITZERIANA (Pfitzer Juniper)
JUNIPERUS DEPRESSA PLUMOSA (Andorra Juniper)	TAXUS CUSPIDATA (Japanese Yew)	TAXUS CUSPIDATA (Japanese Yew)	TAXUS CUSPIDATA (Japanese Yew)	TAXUS CUSPIDATA (Japanese Yew)	TAXUS in variety (Yew)	PINUS NIGRA (Austrian Pine)	TAXUS CUSPIDATA (Japanese Yew)	TAXUS CUSPIDATA (Japanese Yew)
PINUS NIGRA (Austrian Pine)	THUJA OCCIDENTALIS PYRAMIDALIS (Pyramidal Arborvitae)	THUJA SIBERICA (Siberian Arborvitae)	THUJA PLICATA (Giant Arborvitae)	THUJA OCCIDENTALIS (American Arborvitae)	THUJA OCCIDENTALIS ROSENTHALI (Arborvitae)	SCOTCH PINE	THUJA PYRAMIDALIS (Pyramidal Arborvitae)	THUJA ORIENTALIS (Arborvitae)
PSEUDOTSUGA DOUGLASI (Douglas Fir)	PSEUDOTSUGA DOUGLASI (Douglas Fir)	PSEUDOTSUGA DOUGLASI (Douglas Fir)	PSEUDOTSUGA DOUGLASI (Douglas Fir)	PSEUDOTSUGA DOUGLASI (Douglas Fir)	ILEX OPACA (Holly)	PSEUDOTSUGA DOUGLASI (Douglas Fir)	PSEUDOTSUGA DOUGLASI (Douglas Fir)	PICEA EXCELSA (Norway Spruce)
PINUS STROBUS (White Pine)	PINUS STROBUS (White Pine)	PINUS AUSTRICA (Austrian Pine)	PINUS STROBUS (White Pine)	PINUS STROBUS (White Pine)	PINUS NIGRA (Austrian Pine)	PINUS STROBUS (White Pine)	PICEA EXCELSA (Norway Spruce)	PINUS NIGRA (Austrian Pine)



THE Picea, or Spruce, has whorled branches, narrow needle-like leaves and fruit that is sometimes a pendant cone and sometimes berry-like. In their various forms (*Douglasi* is shown above), ruces are exceedingly ornamental, the large ones being especially valuable for parks or ample vns. Their dense, close foliage and strong branches make them excellent for windbreaks or shelte- lts. Photo: J. Horace McFarland Co.



THE common Red-cedar (*Juniperus virginiana*) forms a superb background for statues, fountains or benches, etc. Its height ranges from one-foot dwarfs to a majestic hundred-feet giant. Photo: Outpost Nurseries.

edge and its grace and dignity as a ecimen tree. Princeton Nurseries ooses it because of its "stately grace d dignity, its tolerance of shade and cause it makes a good hedge." Hicks urseries selects it especially because of freedom from disease. "Not only," ys Glen Brothers, "does it have all ese qualities, but it makes an excellent windbreak as well."

The various *Arborvitae* are especially appropriate for accent plants, first, because of their variety of color and, second, because of their variety of form. They are fast growing, symmetrical in shape and excellent for foundation planting. In colder climates where box is not hardy, arborvitae is a good substitute for formal edging and hedges.

Yew, which is the common name for Taxus, has a number of varieties. Farr Nursery Company suggests three types of yew for various landscape needs. The Taxus *Cuspidata* which is appropriate when a spreading evergreen is needed. Taxus *Cuspidata nana,* dense and compact dwarf yew of the same variety and Taxus *Cuspidata capitata,* an upright plant. All of these yews are slow of growth making them especially suited for foundation planting. Most yews will stand severe clipping and are therefore good specimens for hedge planting or screens. They do well in sun or shade, a quality that makes them doubly useful. Unlike a number of other evergreens the yews retain their rich, dark green foliage throughout the year, never becoming rusty looking.

Douglas Fir, ranking high in popularity with the nurserymen, is a tall growing tree, reaching a height of 200 feet or more in its native habitat, the Rocky Mountains. It should not be included in the foundation planting for this reason but saved for use as a windbreaker or screen. It is singularly free from both insect pests and diseases. Among the tall growing evergreens the *White Pine* is another of the most satisfactory. It thrives in almost any well drained soil and is hardy all along the eastern seaboard as far south as Georgia and westward to Minnesota. Always a handsome tree the white pine is a rapid grower and very picturesque in old age.

HEMLOCK (Tsuga) are less formal in outline than firs or spruces for, though their limbs spread horizontally, they branch repeatedly into many small divisions which droop most gracefully. Clothed in fine foliage, they are beautiful in youth and show great dignity in age. Since they can stand severe pruning and their foliage is dense and velvety, they are often used for hedges. By vote of the nurserymen, Hemlock is the second most favored evergreen. Photo: J. Horace McFarland Co.



BURLINGAME
PUBLIC LIBRARY
Burlingame, Cal.

GADGETS
FOR CONVENIENCE



WE begin the description of these gadgets with the sad thought that there is a murderer among them. One that lures insects to a quick and painless death by electrocution, while it furnishes a well-diffused light for reading on the porch. These lanterns are of aluminum. Lewis & Conger.

THE broiler is a brand-new adaptation of the blacksmith's forge. It is of steel and perfect for cooking out-of-doors. It is mounted on wheels for hasty departure in case of a sudden thunder shower. Lewis & Conger.

THE little basket holds tall or short flowers. It may be used as a centerpiece or as a bit of decoration on any table. With it is a wall hurricane lamp which has two glass bowls for flowers or ivy. Abercrombie & Fitch.

THE garden accessory below has padded arm rests and a water-proof pad for kneeling. In the front is a trough for weeds, bulbs, etc. White box with red or green padding. Abercrombie & Fitch.

A HOSPITABLE little warming oven where certain foods can be kept hot out-of-doors. It can be used for rolls, hot hors d'oeuvres such as sausages, fish balls, etc. It is of polished chromium or copper with walnut handles. Chase Brass & Copper Co. Top of page 34



TOP right, page 34, an electrically heated dish with three food compartments. It is called "The Snack Server." The casseroles, which hold one quart each, are of heat-resisting glass. Chase Brass & Copper Co.

THE matched garden cans are useful and attractive accessories for the garden lover. Hammacher Schlemmer. Left center, page 34.

A CONVENIENT contrivance for outdoors in the summertime is a cocktail tray which enables you not only to carry many things but to distribute them conveniently. Hammacher Schlemmer. Right center, page 34.

SHOPS today are full of gadgets. The word is no longer slang. It is essential as a title for a group of practical little objects designed for comfort, convenience and, sometimes, amusement in the home of today. It covers such a widespread variety of contrivances for the charm of the modern home that it worthwhile to present some of the newer, purposeful knickknacks and explain their reason for being.

For a long time we thought of gadgets as something rather foolish and superfluous. This is no longer true. The gadget of today is definitely an article of character. It helps the housewife to keep house, or it amuses children, or it adds to the comfort of the masculine section of the home. It may be anything from a table centerpiece to a shoe horn, from a new watering pot to a porch lantern.

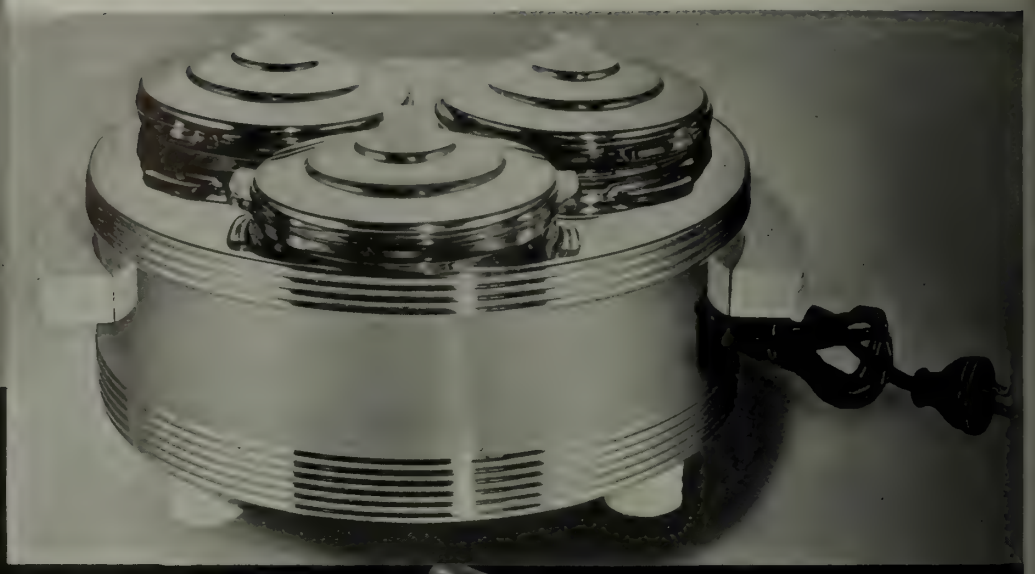
So many of these conveniences are being designed that there are gadgets shops showing every variety in all the modern materials. You may have gadgets for your kitchen or your bathroom or the nursery, for the basement playroom, for the guest room and the tool chest. From month to month their number increases. We are a gadget-ridden nation. And yet, who among us could do without these little contrivances for our peace of mind?

One must have a selective brain to get the best results from gadget buying. Otherwise your home will be so filled with these inanimate pets that the first impression of it would be one of confusion. You must select your gadgets wisely. See to it that they are not only appropriate for your home, but that they add to the comfort of living. Do not have too many in the nursery, as they tend to make the children lazy and less self-reliant. If a writer has too many gadgets on his desk his thoughts might stray away into housekeeping problems instead of creative phenomena. If a man possesses too many gadgets he will forget how to clean his own pipe when he is in camp, and what to do for his white shoes when he returns from a fishing trip. A gadget must be watched, or it will steal into your home and absorb the interest of it.

The American housewife must take every gadget with a grain of salt; otherwise, one bright morning, she will start gadget house cleaning, and goodness knows what will become of all those amusing and comforting articles!

M. F. R.











THE beach or garden backgammon table has a reversible stain-proof top for dining out-of-doors. The frame is a natural rattan. Abercrombie & Fitch.

A DISK and narrow troughs for a table centerpiece is reminiscent in contour, of the World's Fair. It is suited to the modern table. Pitt Petri.



Harry Meyers Co.

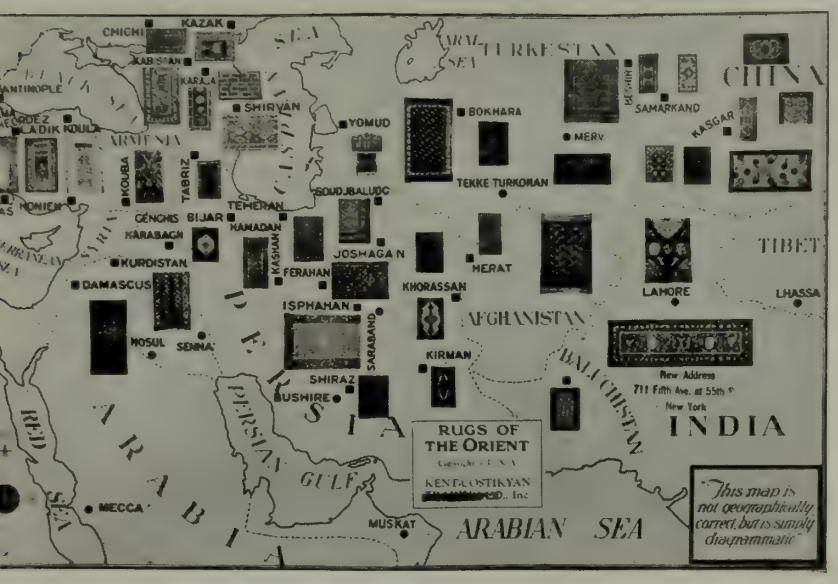
Manufacturers of Furniture ~ Importers of Antiques

444 Madison Avenue *New York*

Consult Your
DECORATOR

An Invitation

TO VIEW OUR EXHIBITION OF ANTIQUE RUGS



enlargement of this map in full color will be given to all visitors presenting this ad.

The Map above shows the principal sources of An- ue Oriental Rugs. Choice specimens of all these es are on display at our showroom.

cordial invitation is extended to all World's Fair itors to view this collection without any obligation urchase.

r showrooms are located on the Third Floor of 711 th Avenue, at 55th Street, just two blocks north of the Avenue City Subway Station where World's Fair ns leave every five minutes.

-C

ENT-COSTIKYAN

Founded 1886

FIFTH AVENUE AT 55th STREET Phone Wickersham 2-2300

Third Floor

QUE AND MODERN ORIENTALS AUBUSSON AND SAVONNERIE CARPETS

NEEDLEPOINTS BESSARABIANS CHENILLES AND BROADLOOMS

HANDTUFTED RUGS MADE TO ORDER

PERMANENT EXHIBITS OF ANTIQUES FINE HAND-MADE FURNITURE AND DECORATED ROOMS

New York, N. Y.

THE ALBANO COMPANY, INC. 305 E. 46th Street. English reproductions.

JACQUES BODART, INC. 385 Madison Avenue. French antiques and reproductions.

BRUNOVAN, INC., 383 Madison Avenue. French antiques and reproductions.

CASSARD ROMANO CO., INC., 305 E. 63rd Street. French and English antiques and reproductions.

CHARAK FURNITURE COMPANY, 444 Madison Avenue. Eighteenth century English and American reproductions and contemporary furniture.

HENRY FULDNER & SONS, 404 E. 14th Street. French and English reproductions.

GROSFELD HOUSE, 320 East 47th Street. Contemporary furniture and reproductions of traditional furniture.

TREVOR E. HODGES, LTD., 204 E. 47th Street. Eighteenth century English antiques and reproductions made in England.

KITTINGER COMPANY, 385 Madison Avenue. Reproductions of eighteenth century English and American furniture.

THE MANOR HOUSE, INC., 383 Madison Avenue. Reproductions of French Provincial and English eighteenth century furniture.

HARRY MEYERS COMPANY, 444 Madison Avenue. Eighteenth century English antiques and reproductions.

NAHON COMPANY, 423 East 56th Street. Eighteenth century English reproductions.

THE OLD COLONY FURNITURE COMPANY, 385 Madison Avenue. Reproductions of eighteenth century English and American furniture.

PALMER & EMBURY MFG. CO., 383 Madison Avenue. Reproductions of English eighteenth century furniture.

RICHTER FURNITURE COMPANY, INC., 510 E. 72nd Street. Eighteenth century English and American reproductions.

SCHMIEG & KOTZIAN, INC., 521 E. 72nd Street. Reproductions of eighteenth century English and French furniture.

W. & J. SLOANE, 575 Fifth Avenue. "House of Years" and "Sloane Street."

SHAW FURNITURE COMPANY, 383 Madison Avenue. Contemporary furniture and reproductions of traditional furniture.

TAPP, INC., 383 Madison Avenue. Contemporary furniture and reproductions of traditional furniture.

TOMLINSON OF HIGH POINT, 385 Madison Ave. The Williamsburg Galleries. Adaptations of 18th century Williamsburg pieces.

WOOD & HOGAN, INC., 383 Madison Avenue. Eighteenth century English antiques and reproductions made in England.

Boston, Mass.

ROBERT W. IRWIN CO., INC., 495 Albany Street. Contemporary furniture and reproductions of traditional furniture.

CHARAK FURNITURE COMPANY, 38 Wareham Street. Eighteenth century English and American reproductions and contemporary furniture.

OLD COLONY FURNITURE COMPANY, 495 Albany Street. Reproductions of eighteenth century English and American furniture.

SHAW FURNITURE COMPANY, 383 Boylston St. Contemporary furniture and reproductions of traditional furniture.

WOOD & HOGAN, INC., 393 Boylston Street. Eighteenth Century English antiques and reproductions made in England.

Buffalo, N. Y.

KITTINGER COMPANY, 1893 Elmwood Avenue. Reproductions of eighteenth century English and American furniture.

Chicago, Ill.

CHARAK FURNITURE COMPANY, 155 E. Superior Street. Eighteenth century English and American reproductions and contemporary furniture.

TREVOR E. HODGES, LTD., 152 E Superior Street. Eighteenth century, English antiques and reproductions made in England.

ROBERT W. IRWIN COMPANY, Merchandise Mart. Contemporary furniture and reproductions of traditional furniture.

THE MANOR HOUSE, INC., 823 S. Wabash Avenue. Reproductions of French Provincial and English eighteenth century furniture.

TAPP, INC., 1732 Arcade Place. Contemporary furniture and reproductions of traditional furniture.

WOOD & HOGAN, INC., 155 E. Superior Street. Eighteenth century English antiques and reproductions made in England.

High Point, N. C.

TOMLINSON OF HIGH POINT, The Williamsburg Galleries. Adaptations of 18th century Williamsburg pieces.

Los Angeles, Calif.

JACQUES BODART, INC., 816 So. Figueroa Street. French antiques and reproductions.

CHARAK FURNITURE COMPANY, 3262 Wilshire Blvd. Eighteenth century English and American reproductions and contemporary furniture.

TREVOR E. HODGES, LTD., 816 So. Figueroa Street. Eighteenth century English antiques and reproductions made in England.

THE MANOR HOUSE, INC., 816 So. Figueroa Street. Reproductions of French Provincial and English eighteenth century furniture.

OLD COLONY FURNITURE COMPANY, 816 So. Figueroa Street. Reproductions of eighteenth century English and American furniture.

PALMER & EMBURY MFG. CO., 816 So. Figueroa Street. Reproductions of English eighteenth century furniture.

TAPP, INC., 816 So. Figueroa Street. Contemporary furniture and reproductions of traditional furniture.

San Francisco, Calif.

SHAW FURNITURE COMPANY, (John C. Nason) 442 Post St,. Contemporary furniture and reproductions of traditional furniture.

PUBLIC LIBRARY
Burlingame, Ca.

HOUSES IN OUR TOWNS OF TOMORROW

(Continued from page 12)

that bears watching. House Number six is illustrated because while it has a more or less Traditional exterior it has a plan that is compact and interesting. Each of these houses has some details which indicate that the occupants are living in 1939 and are fully aware of the benefits of this mechanized age, even though the exterior may hark back to the forms of yesteryear.

House Number four, known as the House of Glass because of the abundant use of glass in all its forms such as plate, herculite, glass furniture, carrara glass and mirrors, is by far the most Modern in the Town. Combined with its free and spacious plan which allows the utmost flexibility it is an expression of outdoor living. The abundant use of glass would itself express this, but an inspection of the plan reveals that each room was designed to become a part of the outdoors. Interesting is the exterior design resulting from a novel plan but more particularly from the opportunities allowed through concrete construction. The balcony overhang gives shelter to the first-floor windows, and the second-floor windows likewise are protected by an overhang and an awning.

The plan of the first floor allows the living room, conservatory and dining room to be thrown into one large space: ordinarily they may remain three separate units, the dining room separated from the conservatory by sliding glass doors, and the conservatory from the living room by a folding partition. The interior staircase leads to the sleeping quarters as well as to an upper lounge which could be used in relation to the activity of the broad open balcony, or as a secondary living room when it was desirable to get away from some special activity taking place on the first floor. The master bedroom has a private dressing room and bath.

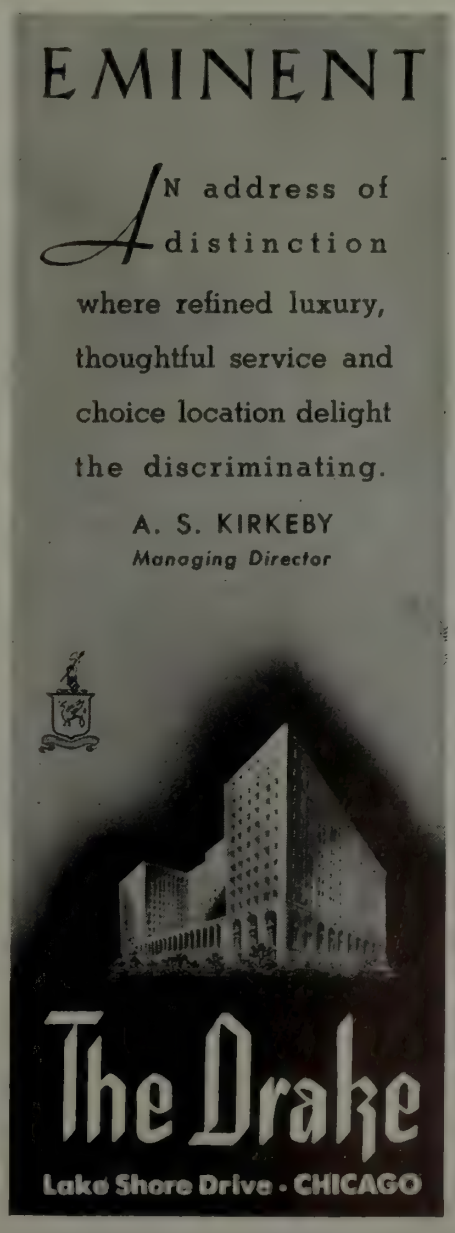
The bathrooms and kitchen are of the very latest design with colorful carrara glass walls, and fluorescent lighting. Glass is used in abundance, and although some might evaluate such a home in terms of window cleaners service, there is no doubt that it will function beautifully for those who appreciate the advantages it offers. This is obviously not the house for one whose sentiments are attached to traditional forms. It would not have been possible to put this open plan into a traditional package. This is a case of taking both plan and its exterior expression, or nothing.

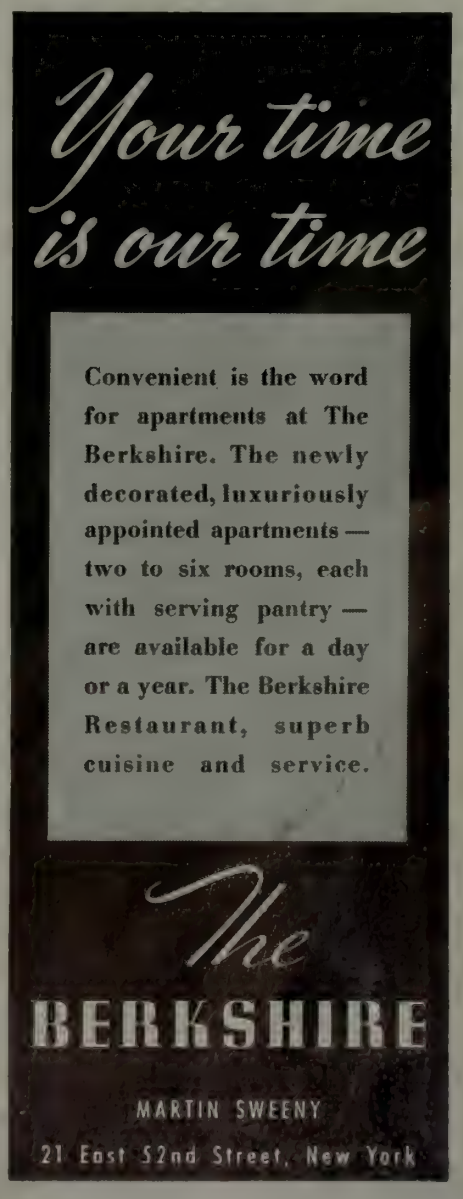
The House of Vistas, Number ten, falls into this same category. The rather severe lines of the exterior have not been dictated quite as definitely as those of the House of Glass, but it is also a development of the exigencies of its plan. The white brick veneer walls, punctuated properly by metal double hung windows and redwood doors and shutters, makes an excellent composition in mass and voids.

The rooms on the first and second floor are so arranged that they offer the most flexible use, and an untold variety of vistas. The entrance hall includes the staircase as well as a space titled multi-use room which is treated as a study and lounging alcove. This can, however, be transformed into a sleeping space with its own toilet accommodations by closing a folding partition on the accordion principle such as shown on the illustration of this area. The living room is dropped two risers from the hall level, and the dining room is separated from the living quarters by a curtain only, so it can be thrown open as part of the living room volume or closed when the table is being set. The end of the dining room has two pairs of large glass doors which can be opened to make the dining terrace an extension of the living room-dining room area. The ample kitchen contains not only sufficient cabinets, refrigerator and range and sinks for household purposes, but a laundry tray and a separate closet for the washing machine and the ironer. The utility room containing the furnace and the hot water heater is adjacent to the kitchen and the one car garage. This plan offers a thoughtful compactness with the maximum serviceability.

House Number two, having both its interior and exterior







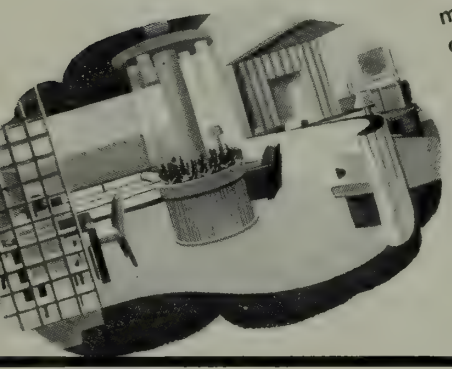


OUSE of GLASS
Town of Tomorrow
t N. Y. World's Fair
...decorated and fur-
nished by Modernage

HEME: Center for Modern!



PLYWOOD HOUSE
in Town of Tomorrow
at N. Y. World's Fair
..decorated and fur-
nished by Modernage



We're America's largest "center for Modern!" The magnificent HOUSE of GLASS and the attractive PLYWOOD HOUSE are both Modernage-decorated. You'll find them stimulating . . . and you'll find counterparts of all furnishings in our newly redecorated showrooms!

Modernage
162 East 33rd St.
New York

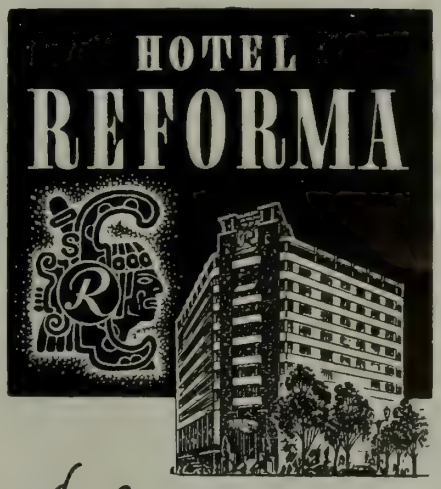


Those who make an
art of living depend on
this world famed hotel
as the very embodiment
of gracious service,
true refinement and
dignified hospitality.

Under the Same Management as
The Gotham NEW YORK CITY
The Drake CHICAGO
The Evanshire EVANSTON, ILL.
The Town House LOS ANGELES
A. G. Kirkeby, Managing Director

The Blackstone
MICHIGAN AVENUE · CHICAGO

HOTEL
REFORMA



The Social Center of Mexico

Hotel Reforma is the ultimate in modern beauty, luxury and splendor—an architectural triumph incorporating the newest streamlined equipment and operating methods of the day. The finest hotel in the most glamorous resort city on the continent . . . American and Mexican food . . . Rates considerably lower than for comparable accommodations in the United States.

MEXICO CITY



FOR PLEASURE AT ITS PEAK
CRESTMONT INN
Eagles Mere, Pa. 2200 Ft. Alt.

On the Lake of Eagles, high in the scenic Alleghenies. Water sports, golf tennis, riding. Game room, dancing, concerts, bridge. Superb cuisine. No mosquitoes. Write for folder BG.
WILLIAM WOODS, Prop.

(Continued from page 37)

surface of plywood presents another open plan which is expressed in the elevations by new and interesting forms. The dining alcove can be separated from the living room by drawing a curtain, while the porch, when it is desired not to have it as part of the living room, can be closed off by glass sliding doors. The living room is spacious and being central affords quick access to all parts of the house. For a family of small means in which the housewife does the work, this house would be ideal. The compact kitchen and the adjoining utility room where the laundry and heating equipment are placed make a time saving unit.

Another house providing all the requirements for a family of three on one floor is Number three, which to the conventional will appear less modern than those just described because of its low-pitched roof, and certain bungalow characteristics. The plan, however, is quite modern and the introduction of the patio an appealing feature.

Glass block has been used with exceptional good taste in this house, in the living-dining room as illustrated, and in each of the corner bedrooms.

One of the amazing things about the Town of Tomorrow and one which answers many doubts, is that these fifteen houses all of different character and material are harmonious. The most Traditional, Number sixteen, adjoins the most modern, Number four, and yet they seem to be congenial neighbors. This fact may be of interest to those who insist that all the houses in a development must be of the same style. Here one can see harmony through variety, not only of Traditional forms but the very definite injection of Modern. Interesting too is the use of materials on the sidings of these adjoining houses. Brick, asbestos, shingles, slag block, clapboard, flush pine boarding, take their place alongside of concrete and glass, wood shakes, stucco and plywood. The occupants of these houses seem to preserve their identity. Who can say we are losing our individuality? So far we seem to have held our own.

ART TREASURES FROM CHINA

(Continued from page 14)

The circuitous route by which these Imperial treasures traveled to America makes rather a romantic story. In July, 1937, shortly before the Japanese took Peking, these and other priceless belongings of the royal families of China were smuggled by coolie cart, mule back, river junk and railway out of the Forbidden City and out of China, across Siberia and Russia into Holland. There they were divided, part taken to Paris to the vaults of Chinese antiquarians and part remaining in Amsterdam in the hands of loyal Chinese. In both cities the relics have been closely guarded against theft and sabotage. It was by governmental order that they were reassembled and shipped to New York for the present exhibition, which will take the place of an official Chinese pavilion at the World's Fair.

Here is a collection of embroideries, gold, silver, textiles, jade, enamel, tapestries and carved wood which were considered of sufficient excellence to adorn the Imperial Palace.

The Imperial Dragon throne and screen of the K'ang Hsi Period, are in my opinion, the most beautiful things in the exhibition. They are the color of old walnut and are inlaid with incredibly fine designs of fantastic landscapes, buildings and people done in gold and brilliant mother-of-pearl, which shades from delicate rose-pink to deep purple, with touches of moss-green.

It is impossible in such small space to describe more than two or three of the exhibits, but again to quote Marco Polo, there are ". . . figures of men and beasts and birds, and with a variety of trees and flowers, all executed with such exquisite art that you regard them with delight and astonishment."

This exhibition is being held at the Arden Galleries in New York throughout the summer, instead of showing the treasures at a Chinese Pavilion at the World's Fair as was originally intended.

PUBLIC LIBR
Burlingame

TALKING SHOP



THE amazing thing about this English silver candy box is, that though it is a copy of an old jewel case, its design is as streamlined as if it had been modeled for the World's Fair. Price: $18.50. From Olga Woolf, Ltd., 509 Madison Avenue, New York.



THE perfect companion for summer outing or vacation is this RCA "Pick-Me-Up" radio, which requires no outside connection of any kind. It weighs only twelve and a half pounds, lighter than most hand luggage. It is available in airplane-type luggage cloth in four color combinations — two brown, one tan and one gray.



THIS little tweed-like case, no larger than the one which holds your extra change, contains Revlon nail enamel, polish remover, orangewood stick and little emery boards—all one needs for a quick change of nail shades for a weekend in the country or en route. It is available in red and white, skipper blue and white and in beige and brown. Price: $1.00.



THIS twenty-five-piece luncheon set has wide edges of Bruges lace bordering the runner and doilies. Brique and brown embroidery in classic Etruscan design is hand-worked on linen centers and napkins. The complete set consists of one runner, twelve doilies and twelve napkins. Imported from France, it sells at Kargère, 535 Madison Avenue, New York, for $295.00.

★ Charm and Comfort plus a definite evidence of good taste, always found in Shearman craftsmanship.



HIGH GRADE UPHOLSTERY

SHEARMAN BROTHERS COMPANY

JAMESTOWN, NEW YORK

SHOWROOMS

NEW YORK — CHICAGO — BUFFALO — JAMESTOWN

1 PARK AVENUE — 1674 MDSE. MART — 280 DELAWARE — FURN. MFRS. BLDG.

Mantels of Character



This Modern Mantel is on display at the Swedish Modern room at Lord & Taylor.

Wood and Marble Mantels, antiques and reproductions, in stock or made to order.

Ye Olde Mantel Shoppe, Inc.
J. W. Johnson, Pres.
[illegible] East 33rd Street [illegible]

Rh. 4-4657 Est. 1912

H. EKISIAN
HOUSE OF AUBUSSONS

Rugs and Tapestries
Cleaning, Repairing, Lining

836 Lex. Ave., N. Y.
Bet. 63rd & 64th Sts.

DISTINCTIVE GARDEN, TERRAC
SUN PARLOR and
YACHT FURNITUR



Attractive Modern Rattan Arm Chair No

We manufacture and design to your order.
Exporting our specialty

Illustrated catalog
GRAND CENTRAL WICKER SHOP, IN
217 East 42nd St. New York

Opposite DAILY NEWS Buildin

WARD and ROME
63 E. 57th St., New Yo

Paper Lampshades
Pastel colors, plain & decorated
10 inch $2.25 & up



COME TO THE CHAMBERLIN

YOU'LL enjoy 3 vacations in one here. There are sports activities, many places of historic interest, and the atmosphere of the Army and Navy at history's birthplace! You'll see beautiful gardens, and old St. John's Church. The Chamberlin's building and grounds are delightful—the sea view magnificent. Delicious food. Swimming indoors and out. Only few hours away. Write for *special* weekly and week-end vacation rates.

See Nearby
WILLIAMSBURG
Yorktown • Jamestown
Fort Monroe • Mariner's Museum

The
CHAMBERLIN
Sidney Banks, President
OLD POINT COMFORT
VIRGINIA

Sponsors of Houses for "Town of Tomorrow"

(See article beginning on page 5)

HOUSE OF GLASS—Pittsburgh Plate Glass Co.; Pittsburgh Corning Corp.; Crane Co.; Fir Door Institute; General Electric Co.; S. C. Johnson & Son, Inc.; National Adequate Wiring Bureau; National Better Light-Better Sight Bureau.

THE BRIDE'S HOME—The Barrett Co.; Cork Insulation Co., Inc.; Crane Co.; General Electric Co.; S. C. Johnson & Son, Inc.; National Adequate Wiring Bureau; National Better Light-Better Sight Bureau; Owens-Illinois Glass Co.; Structural Clay Products Institute.

HOUSE OF PLYWOOD—Douglas Fir Plywood Association; Crane Co.; General Electric Co.; Johns-Manville; S. C. Johnson & Son, Inc.; National Adequate Wiring Bureau; National Better Light-Better Sight Bureau; New York Telephone Co.; Orange Screen Co.; Truscon Steel Co.

THE MOTOR HOME—The Barrett Co.; Crane Co.; Edison Electric Institute; Fiat Metal Mfg. Co., Inc.; J. W. Fiske Iron Works; Ilg Electric Ventilating Co.; International Nickel Co., Inc.; Johns-Manville; S. C. Johnson & Son, Inc.; National Adequate Wiring Bureau; National Chemical & Mfg. Co.; Pittsburgh Corning Corp.; Stanley Works; Truscon Steel Co.; Weil-McLain Co.; Yale & Towne Mfg. Co.

THE ELECTRIC HOME—General Electric Co.; Fiat Metal Mfg. Co., Inc.; S. C. Johnson & Son, Inc.; Kimberly-Clark Corp.; Benjamin Moore & Co.; Nash Motors Division, Nash-Kelvinator Corp.; National Adequate Wiring Bureau; National Better Light-Better Sight Bureau; Orange Screen Co.; Owens-Illinois Glass Co.; Robertson Art Tile Co.; Sargent & Co.; Warren Webster & Co.

HOUSE OF VISTAS—The Barrett Co.; Crane Co.; Edison Electric Institute; Fiat Metal Mfg. Co., Inc.; Fir Door Institute; The International Nickel Co., Inc.; S. C. Johnson & Son, Inc.; National Adequate Wiring Bureau; National Chemical & Mfg. Co.; Pittsburgh Corning Corp.; Sargent & Co.; Truscon Steel Co.

THE CELOTEX HOUSE—The Celotex Corp.; Crane Co.; Edison Electric Institute; The Floyd-Wells Co.; The International Nickel Co., Inc.; S. C. Johnson & Son, Inc.; National Adequate Wiring Bureau; National Better Light-Better Sight Bureau; National Chemical and Mfg. Co.; Overhead Door Co., Inc.; Truscon Steel Co.

THE GARDEN HOME—American Hardware Corp.; Crane Co.; Edison Electric Institute; Estate Stove Co.; General Bronze Corp.; The International Nickel Co., Inc.; Johns-Manville Corp.; S. C. Johnson & Son, Inc.; National Adequate Wiring Bureau; National Better Light-Better Sight Bureau; Overhead Door Co., Inc.; Philco Refrigerator Co.; Pittsburgh Corning Corp.; Rome-Turney Radiator Co.; Structural Clay Products Institute; Richard E. Thibaut, Inc.

• PLANS •



Before building, call and see my books of plans and exteriors.

Books { "Six Houses, Dutch & Cape Cod" $1.00
"Six Early American Houses" $1.00
"Six French Provincial Houses" $1.00
"Six One Story Cape Cod Houses" $1.00
"Stucco Houses" $10.00

HENRY T. CHILD, *Architect*
16 East 41st Street, New York, N. Y.

Do you know a child
—who would like to go to the New York World's Fair?

Let Grover Whalen, President of the Fair, take that child on a personally conducted tour of the wonders of "The World of Tomorrow." This preview of the Fair, with its exciting exhibits from strange lands, breath-taking rides, towering structures, pageants and spectacles will thrill all children from six to sixty.
—and all for $2.00!

A TRIP TO THE
NEW YORK
WORLD'S FAIR
WITH BOBBY AND
BETTY
By GROVER WHALEN
As told to ELSIE-JEAN
With many illustrations
DODGE PUBLISHING CO.
116 East 16th Street New York

COLUMBIA UNIVERSITY
EVENING COURSES IN ART & ARCHITECTURE
Architectural and Industrial Design, Housing Developments, Urbanism, Modern Materials, Small House Trends, and other subjects. Also day and evening Drawing, Painting, Sculpture; day Landscape Architecture.
Write for catalog to
Director University Extension,
561 W. 116th St., New York, N. Y.
Classes begin September 28, 1939 and February 7, 1940.

Royal-York Garage
SERVICE • STORAGE
Official garage for Savoy Plaza and Sherry Netherland Hotels
Personal supervision of
D. G. Black and E. Gauthier
220 EAST 56th STREET
NEW YORK CITY
Telephone: PLaza 8-1515-6-7

K-NINE The solution to use when your dog "forgets"
NEW & OLD STAINS REMOVED
Even the best of house-broken dogs will sometimes err. Don't worry. K-Nine will completely & permanently remove new or OLD dog urine & nuisance stains from rugs & upholstery. Utterly destroys odor. Restores color & lustre. Harmless—easily applied. Sold with money back guarantee. 8 oz. can for $1.00 or C.O.D.
K-Nine Products, Dept. 2, 1440 B'way, N. Y.

HUGHES PRINTING CO.
EAST STROUDSBURG, PA.



George S. Steele, Architect — Photo by Garrison

ROOMS ARE LIKE PEOPLE . .

SOME HAVE PERSONALI
BEAUTY, FRIENDLINESS
AND CHARM

And charming rooms, like charming people, cont
a great part to your happiness in life. Beautiful
draw you out, stimulate you, reflect your tastes an
you an added distinction by the background they fu

Real imaginative genius went into the decorative s
of this gracious room. The walls and ceiling are fi
with aluminum paper which is beautiful in color a
interesting combination with the vivid tones used f
fabrics and draperies.

The best thing about beautiful rooms is that you can, with the proper knowledge, create them yourself. Think of the satisfaction of planning, assembling and arranging the interiors of your home—of working with soft rich colors, with graceful lines and groupings, of progressing with the assurance which comes of knowing what is correct—of surveying the final effect and realizing that your own trained good taste is responsible for its loveliness.

But however impeccable your taste and great your talent, there must be added knowledge and training before you may achieve these results successfully. There are rules and principles of decoration, there are laws of color and design, and there are essential facts about furniture, fabrics, floor and wall coverings, lighting, period styles. All of which must be understood before your taste and talent can fully be expressed. Without this knowledge there is only the trial and error method—and that is always costly and almost always disappointing.

To acquire this knowledge is not difficult. The accumulated experience and wisdom of master craftsmen, artists and decorators have been arranged and simplified so that you can acquire the ability to create interiors of beauty, warmth and charm through

THE ARTS & DECORATION HOME STUDY COURSE IN DECORATION

This course while essentially practical, has at the same time great cultural value. It will ground you in the fundamental facts and principles of decoration, including the modern. It is a knowledge which can save you a great deal of money in the furnishing and decorating of your own home for the years to come; it will open the doors to a fascinating career should you care to enter this field.

There are 30 lesson covering problems of decoration—period styles and the modern. These lessons may be taken at home. Individual attention and instruction is given every student. The lessons are large, beautifully illustrated and printed booklets, constituting an invaluable permanent reference library. There are also four supplementary standard text books and fabric samples. An authoritative and thoroughly taught course, worth immensely more to you than the moderate sum it costs.

Read these extracts from letters received.

"The first two lessons of your course have been worth the entire cost of the course. For years one hobby has been decorating homes, but with the handicaps of not knowing the 'why' of some thing my efforts were not always effective. Now I feel that I may get somewhere."

"I cannot explain to any one just how much this course has helped me and what I have gotten out of it. This course could not possibly be any more explicit if I were attending a regular school and classes."

"I appreciate the patience and interest shown me throughout the entire course. I had no idea a course of this kind could be so thorough and be given such personal attention."

ARTS AND DECORATION HOME STUDY COURSE IN INTERIOR DECORATION,
116 East 16th Street, New York, N. Y.

Please send me your free booklet describing your Home Study Course i
Interior Decoration.

Name

Address
A & D August 1939

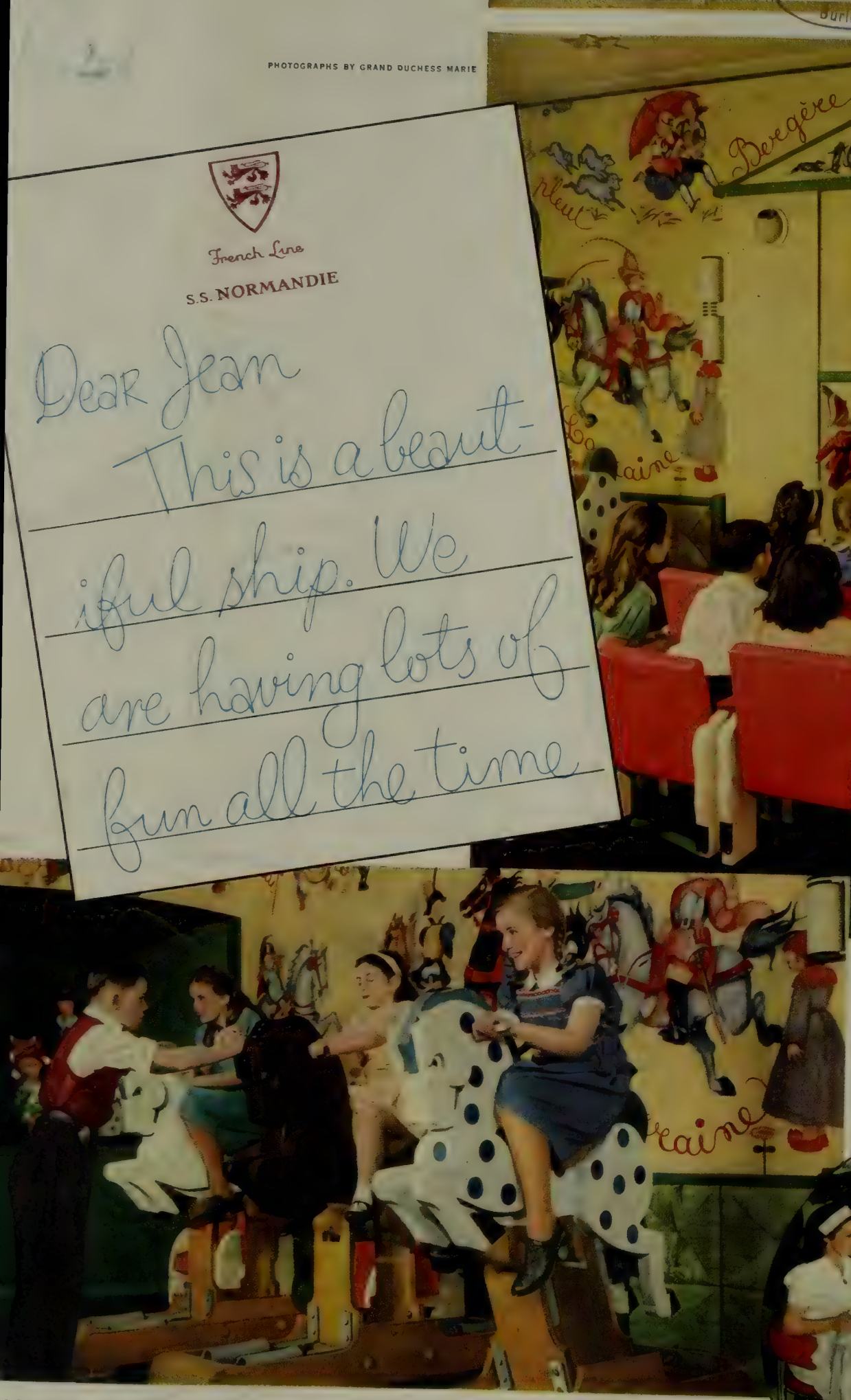
PUBLIC LI...
Burlingame...

PHOTOGRAPHS BY GRAND DUCHESS MARIE

French Line

S.S. NORMANDIE

Dear Jean
This is a beautiful ship. We are having lots of fun all the time



Your children will love the life aboard France-Afloat, where everything conceivable is done for their comfort, well-being and amusement. Here they are enjoying the "Guignol" (Punch and Judy Show), a feature on all French Line ships. And for you, too . . . of another generation . . . there are unending hours dedicated to your pleasure and entertainment.



hildren's playroom is their Paradise-Afloat. Hobby-horses, moving pictures, books, toys and games are under upervision of the Governess-Nurse and Children's Steward. This French Line feature keeps the children enter- . . . takes them off your hands . . . gives you more time to enjoy the charm and delights of France-Afloat.

Special menus, carefully arranged by an expert, are served to children in a gaily decorated dining-room. All these advantages are typical of France-Afloat . . . for in every particular, in service, luxury and cuisine, French Line delights in anticipating every wish . . . fulfilling your every expectation.

French Line

610 FIFTH AVENUE, NEW YORK CITY

York to England and France, and thus to all Europe: ILE DE FRANCE-*Aug. 8, 24* -- NORMANDIE-*Aug. 16, 30* -- CHAM-IN-*Aug. 19, Sept. 6. Fly anywhere in Europe via Air-France. See your Travel Agent for reservations. His services cost you nothing.*

ARTS & DECORATION

EMBER 1939

SMART EFFECTS IN MODERN LIVING

BURLINGAME PUBLIC LIBRARY





Vernon Nawe Bailey

Suites at the Plaza

This sketch reveals the charm and the individuality of the spacious rooms at the Plaza. All year or winter occupancy.

Henry A. Rost, President and Managing Director

THE PLAZA • FACING CENTRAL PARK • FIFTH AVE. AT FIFTY-NINTH ST.



OLD COLONY FURNITURE CO.

Boston **385 Madison Avenue, New York** **Los Angeles**

Consult Your DECORATOR

Some time ago a popular weekly magazine illustrated on its cover, a scene touching and familiar to us all. A house painter, with anguish written all over his face, was laboriously applying little splotches of color to an apartment wall; the mistress of the house, looking on with terrified frustration, was trying to decide upon the decor from a rainbow-like profusion of eggplants, beiges, cobalts and dirty greens. For all we know, they are still at it.

The scientific business of color in interior design, influencing, as it does, the entire decorative scheme, is at the mercy too often of noble experiments. Like fire, it can get out of hand. If you are not careful, that nice little sample of aquamarine, when spread over four walls, will shriek back and forth and cause the very foundations of your home to vibrate with distortion. And once the harm is done, it's a very expensive business, indeed, to repair the damage.

The trained professional decorator uses color skillfully as a tool, not only in creating a pleasant tonal mood, but also in making structural changes in your interiors. Like magic, high ceilings are low, low ceilings high, and elongated living rooms assume better proportions in order to provide suitable backgrounds for your choice furniture and decorative objects. Correct colors, combined with fabrics in perfect harmony, can give you interiors which will give you lasting pleasure. When you use your decorator, the color scheme is "right" the first time; there is no need for unsuccessful experiments. So,

CONSULT YOUR DECORATOR, ALWAYS!

s & Decoration is published monthly, except July, by McBride, Andrews & Co., Inc. Publication Office, 34 N. Crystal St., East Stroudsburg, Pa. Editorial and general offices. East 16th St., New York, N. Y. Subscription is $3.00 a year. 35 cents a copy. For foreign postage add $1.00; for Canadian postage, 50 cents. Entered as second class matter he post office at East Stroudsburg, Pa., under the act of March 3, 1879. Copyright 1939 by McBride, Andrews & Co., Inc.



Hand Made Reproductions of the Choicest 18th Century Furniture

by

The Manor House

Upholstered Furniture with a Seventy Year Tradition for Excellence

by

Palmer & Embury

A Joint Exhibition by Two Leading Manufacturers, at

383 Madison Avenue — **New York City**

YOU ARE CORDIALLY INVITED

Consult Your **DECORATOR**

TO VISIT OUR GALLERIES

Chevalier



Dining Room managed by Chevalier of Monte Carlo and New York

Cuisine under supervision of Albertini, pupil of Escoffier.

Luncheon from $1.00 — **Dinner** from $1.50

and a la carte

MUSIC

Open Sundays from 3 P.M.

53 EAST 54th ST.

Bet. Madison and Park
New York

Plaza 5-8362 **Eldorado 5-8588**

400

EAST
57th Street

NEW YORK

The Most Popular

1-2-3-4 Room HOUSEKEEPING APARTMENTS

in the Sutton Place District

MODERATELY PRICED

Many apartments with terraces, river views. Railed dining galleries, stepdown living rooms, woodburning fireplaces. A few furnished apartments. Easily accessible by Fifth Avenue Bus System. Quiet, Exclusive.

Restaurant in the Building

RESIDENT MANAGER

Telephone Wickersham 2-5066



● Mr. and Mrs. William H. Sudduth II photographed at the Stork Club.

AROUND NEW YORK'S RESTAURANTS AND NIGHT CLUBS

CHEVALIER — (ELdorado 5-8588) 53 East 54th St. You will like the Chevalier if you enjoy dining amid modern surroundings. This is one of the handsomest places in town. The cuisine is excellent, souffles simply grand, and the wine cellar offers unbounded variety. Luncheon from $1.00; Dinner from $1.50. Music by Muzak.

WALDORF-ASTORIA — (ELdorado 5-3000) Park at 49th St. Lombardo's orchestra plays on *The Starlight Roof* for dinner dancing; alternating during supper with Xavier Cugat's orchestra. Cover after 10:30, $1 week nights; $1.50 Sat. & Hols. In *The Sert Room* Xavier Cugat plays for informal dinner dancing. Dinner from $1.75. Dances by Georges and Jalna on *Starlight Roof* and *Sert Room*.

JOE PANI—(REgent 4-9577) 26 East 63rd St. This well-known restaurateur now offers his specialties at a new address. The ultimate in quiet, epicurean dining. Luncheon, cocktails, dinner.

SAVOY PLAZA — (VOlunteer 5-2600) Fifth Ave. & 59th St. Emile Petti's orchestra supplies the music. Hildegarde at 12:15 and 1:15 except Sun. A charming after-dinner and cocktail spot. Minimum $2.00-$3.00. Dress optional.

MONTPARNASSE — (BUtterfield 8-2345) 50 East 79th St. A very smart night club that broke away from tradition and opened uptown. Has charm, excellent cuisine, and a delightful clientele. There is no cover or minimum. Dinner is from $2.25. Hal Saunders orchestra.

LE PERROQUET—(RHinelander 4-9478) 134 E. 61st St. Royal Bank Trio plays for dancing. Luncheon 75c; dinner from $1.75 includes crepes suzette and vin rouge and vin blanc. No cover or minimum. Sidewalk cafe. Opens 5 Sun.

BILTMORE — (MUrray Hill-9-7920) Madison at 43rd St. On the Roof Horace Heidt's Orchestra. Entertainment consists of Lysbeth Hughes, singing harpist; Larry Cotton and Bob McCoy, singers. A la carte. Cover $1 and $1.50. No cover for dinner guests. Shows 8 and 12.

RAINBOW ROOM—(CIrcle 6-1400) R.C.A. Bldg., Rockefeller Center. Al Donahue's and Eddie Le Baron's orchestras. Ballet Intime; Anne Gerard, pianist; Gali-Gali, Magician. Cover $1.50 and $2.50. Dinner $3.50. Shows 9:15 and 12:15.

AMBASSADOR — (WIckersham 2-1000) Park Ave. at 51st St. Ramon Ramos' orchestra in the Garden. Dinner from $2.50. No cover or minimum. Tea dancing daily except Sun.

STORK CLUB — (PLaza 3-1940) 3 East 53rd St. The alternating bands here are Sonny Kendis' and Monchito's Special entertainment Sunday evenings. Dress preferable. Cover $2.00.

RITZ-CARLTON — (PLaza 3-4600) Madison at 46th. The Ritz is a haven for those in search of the real gourmet tradition. Formal dress optional. Armand Vecsey and his orchestra provide background music at dinner and luncheon in outdoor Japanese Garden. Oak Room also open for luncheon and dinner.

ST. REGIS — (PLaza 3-4500) Fifth Avenue at 55th. On *The Roof*, "St. Regis Roof Ruffles." Joseph Rine's orchestra. Dinner $3.50; ($4.00 on Sat.) and a la carte. Cover $1.50 and $2.50. Closed Sun.

SEA BRIGHT YACHT CLUB—(Sea Bright 82 and 280) on the banks of the Shrewsbury, Sea Bright, N. J. 1 hour drive from N. Y. Meridian Room features Charles Murray's orchestra, the internationally famous singers, Cross and Dunn, and Fowler and Tamara, dancers extraordinary. Surf bathing, boating, fishing and complete hotel accommodations for week-enders.

AN OLD NAME
at a NEW ADDRESS

JOE PANI
now at
26 EAST 63rd STREET

LUNCHEON
COCKTAILS
DINNER

***The Ultimate in Quiet, Epicurean* DINING**
Specialties:

BROCCOLI a la PANI
BROILED CHICKEN

Battery - raised chickens from Joe Pani's own hennery, carefully raised under most scientific conditions . . . pampered and coddled with only one object in life . . . to be eaten at PANI'S. To taste this tender, delicious chicken is a supreme Epicurean experience!

FINE FOODS and LIQUORS at POPULAR PRICES



Don't venture forth without this sophisticate's guide to the nightlife of New York. Restaurants worth knowing, whether for food, fun, wine or dancing are described and graded, so that anyone can find a place suited to his money and taste.

"The guidebook to New York's nightlife."
—Louis Sobol, *Journal-American*

By SCUDDER MIDDLETON

Illustrated. At book stores $1.75

DODGE PUBLISHING CO.
116 East 16th Street, New York

Royal-York Garage

SERVICE ● STORAGE

Official garage for Savoy Plaza and Sherry Netherland Hotels

Personal supervision of D. G. Black and E. Gauthier

220 EAST 56th STREET
NEW YORK CITY

Telephone: PLaza 8-1515-6-7



ARTS & DECORATION

Volume L September, 1939 Number 5

Mary Fanton Roberts, Editor
Heyworth Campbell, Art Editor

BOARD OF CONSULTING EDITORS

Harrie T. Lindeberg, Frank Lloyd Wright, Jonas Lie, Walter Hampden, Eva Le Gallienne, Lily Pons

CONTENTS

A Color Plan Dominates this New York Apartment *John Marsman* 7

Anglo-Dutch Stem Glasses of the Eighteenth Century *Wilfred Buckley, C.B.E.* 10

The Author of Drums Builds a House. *Mrs. James Boyd* 12

Renoir—A Magician in Art 15

Chinese Designs in Early Wallpapers. *C. C. Oman* 16

Forerunners of the Modern Piano *Philip B. James* 19

A Country Home on Park Avenue *Douglas Newcomb* 22

Spotlight 25

Tables for Your First Fall Dinner Party 26

Flowers for Sun-Baked Borders *Mary R. Campbell* 28

Bathrooms for This Season 30

The Modern House Needs Screens 32

Swedish Pottery 35

ARTS & DECORATION is published monthly, except July, by McBride, Andrews & Co., Inc., Robert M. McBride, President; Russell Hughes, Treasurer; E. C. Turner, Secretary. Publication office: 34 North Crystal Street, East Stroudsburg, Pa. Editorial and general offices: 116 East 16th Street, New York. Advertising offices: New York—116 East 16th Street; Chicago—520 North Michigan Avenue; Santa Barbara, Cal.—29 East De La Guerra; London, E.C.4, England—23 Fleet Street. Subscription price: One year, $3.00; two years, $5.00. For Canadian postage add 50c per year; for foreign postage add $1.00 per year. We are not responsible for unsolicited manuscripts or illustrations.

Copyright 1939 by McBride, Andrews & Co., Inc.



BURLINGAME PUBLIC LIBRARY Burlingame, Cal.

to get a good start in New York

MAKE your home at this famous woman's club; and you'll be near everything worthwhile; you'll come in daily contact with leaders in every business and profession; you'll enjoy a charming room with your own private bath; you'll have a swimming pool, a gym, a body-conditioning department to keep you fit.

Get off on the right foot when you come to New York . . . live at this famous club where you get so many extras you don't pay for. Send for Booklet AD, or write for reservations today. Club open to non-members; no leases required.

weekly rates

Single room with private bath $12 to $20
Double room with private bath $16 to $24

daily rates

Single room with private bath $2.50 to $5.00
Double room with private bath $4.00 to $6.00

AMERICAN WOMAN'S CLUB

353 West 57th Street, New York, N.Y.



Apart from the pure beauty of line and finish apparent in every piece that comes from the workshops of Jacques Bodart, close inspection will reveal an excellence of craftsmanship in every detail of construction.

Consult Your
DECORATOR

Jacques Bodart, Inc.

New York: 385 Madison Avenue

In Paris: 11 Rue Payenne

Los Angeles: 816 So. Figueroa Street

ARTS & DECORATION SEPTEMBER • Vol. L • No. 5

A COLOR PLAN DOMINATES THIS NEW YORK APARTMENT

By JOHN MARSMAN

HOW can the colors for a number of rooms in an apartment or house be planned when there are so many variations of color arrangement and combination that the decorator would like to use? A perplexing problem this can be, truly. She may feel in desperation, if the rooms themselves or their furniture do not offer helpful suggestions, like putting favorite color combinations in a grab bag, as it were, and pulling out one assortment at a time: say of blue and cherry red, pink and gray, for the living room; another assortment of green and lemon yellow, white and dark brown, for the dining room, another again for the library, and so on and on until they're done! It is quite possible that a highly original—if not bizarre—result would come of such a hit-or-miss invention.

A tip to the wise is given here by Dora Brahms, who decorated the apartment of Mr. and Mrs. George Armour in New York City. Her tip, simply put, is this: Have a key-color plan with *all* your rooms in mind, not just one room, and stick to it. Minor digressions are permissible, even at times recommendable. But have a plan, that's the main thing.

That this idea does not work at all for rigidity or lack of diversion or surprise can be realized from the results. That it does work for a pleasant sense of continuity, ease and livableness cannot be denied.

The charm of these rooms in Mr. and Mrs. Armour's apartment lies in qualities that can be only suggested by photographs in black and white. If a supplementary word picture could be washed in with subtle nuances, with here and there a telling brighter note, as in a water color by Whistler it might convey that charm. A composite picture it would have to be at that, for a sense of remarkable unity of atmosphere is sustained throughout the rooms of this apartment.

The rooms are blessed first of all with a subtly modulated and related scheme of coloring, calm and restful for quiet evenings when one is *en famille,* sophisticated at the same time for formal gatherings of friends or cocktail parties.

In the sizable living room, the rug is light warm gray. This tone is a unifying agent, one of several, for it appears again and again: on the living-room walls in exactly the same hue as the rug though slightly lighter in value, in the background of the voluminous draperies at the dining-room windows, that can be seen through the wide-open doors, and on various chairs.

The chairs about the fireplace, which is faced with a dark gray mirror, are covered with a chenille fabric in a still lighter gray than the walls. These caned English bergères on the right are capacious, comfortable and rather stately; the French Regency chairs on the left are more quaint and ingratiating. The tables holding lamps and flowers come also from the English Regency period with one exception, a black lacquered Chinese coffee table before the sofa. Two Adam pine armchairs by the sofa are covered in a gray blue, not lacking in intensity, and the covering of the sofa, a rich wine color, completes the funda-

gow. Photographs



A HARMONIOUS whole has been achieved in the decoration of the George Armour apartment in New York City by using a key color plan throughout, with the emphasis varied in the different rooms. Gray is one of the unifying colors and is found in different shades in the living-room rug, as well as in the walls and in the upholstery of the chairs by the fireplace, which itself has a gun-metal mirror frame. The sofa and draperies are a Bordeaux wine, and the other chairs are Wedgwood blue. All the lamp shades have yellow linings.

ntal key plan of the apartment's col-
Incidental touches in the living
m are of black and white in lamp
es, lamp shades and glass curtains, or
gold and crystal, including the warm
ow glow from lamps that are lit at
ht.

The dining room, adjoining, trans-
s the blue of the living-room arm-
irs to its walls. The dining chairs
ow suit, in their leather upholstery
ering. The gray chintz curtains carry
winging design of white, blue and
e color. This latter color, borrowed
m the living room sofa, covers the
r in an oval-shaped rug. The mahog-
furniture, all of eighteenth century
gland, both blends and contrasts with
se prevailing hues. The large cabinet frames by means of its hoop-traceried doors, a collection of old and colorful china. The green of leaves and sheen of old silver, the glitter of old Waterford glass point up the room.

As for the bedrooms, the colors heretofore noticed contrive some novelties. A reminiscence of the wine color, a somewhat grayed-and-edged-toward rose tint, appears on the walls of the main bedroom. And a lighter echo of the blue appears in the rug and window draperies. A three-cornered French chair is blue as well, both as to painted frame and velvet upholstery. Bedspreads and bolsters are creamy white, as is the quilted satin covering of a small bergère. An Aubusson tapestry on the chaise longue reflects all these colors, and carries a few bright touches of others besides.

The grand thing about this tip from Mrs. Brahms is that it can be varied in application in so many ways. It can be enlarged, it can be narrowed down. The writer remembers having visited one town house recently in which the walls of all the rooms, from first floor to attic, were painted a clear straight white over canvas. There at once was a unifying background against which any number of color combinations were experimented with in the various rooms of the house. "The idea's the thing." Stick to it closely, or depart from it as far as you like, but it at least should help when that perplexity again arises, "What colors shall I put in these rooms!"

AN old Aubusson tapestry, covering the chaise longue in the bedroom, incorporates the key colors of the living room in more delicate shades, and these colors are repeated throughout the room. The walls are a faded wine, verging on rose; the rug and draperies ice blue; an old tricorne chair is of peacock blue; and the bedspreads and bergère are of cream-colored satin.



THE draperies in the dining room are a particularly happy choice, as they carry over the effect of the adjoining living room in an especially pleasing manner with their garlands in blue, white and wine on a gray background. In this room the color emphasis is changed by having the walls of Wedgwood blue and the rug of wine. The Hepplewhite mahogany chairs have blue leather seats, and there is a magnificent breakfront cabinet which displays to fine advantage a set of rare Herend china. The chandelier is of Waterford glass.



THIS is an Anglo-Dutch glass bearing the arms of Anne and William IV of Orange. All examples of this type have simple baluster stems.



AN interesting type in this collection of glass bears the inscription of the engraver: *J. Sang inv: et: fec. 1758.*



A GLASS signed *Lokhorst Scrip, 1765,* has a much simpler decorative design and a rather stout stem, with the usual single knop.

ANGLO-DUTCH

STEM GLASSES OF THE EIGHTEENTH CENTURY

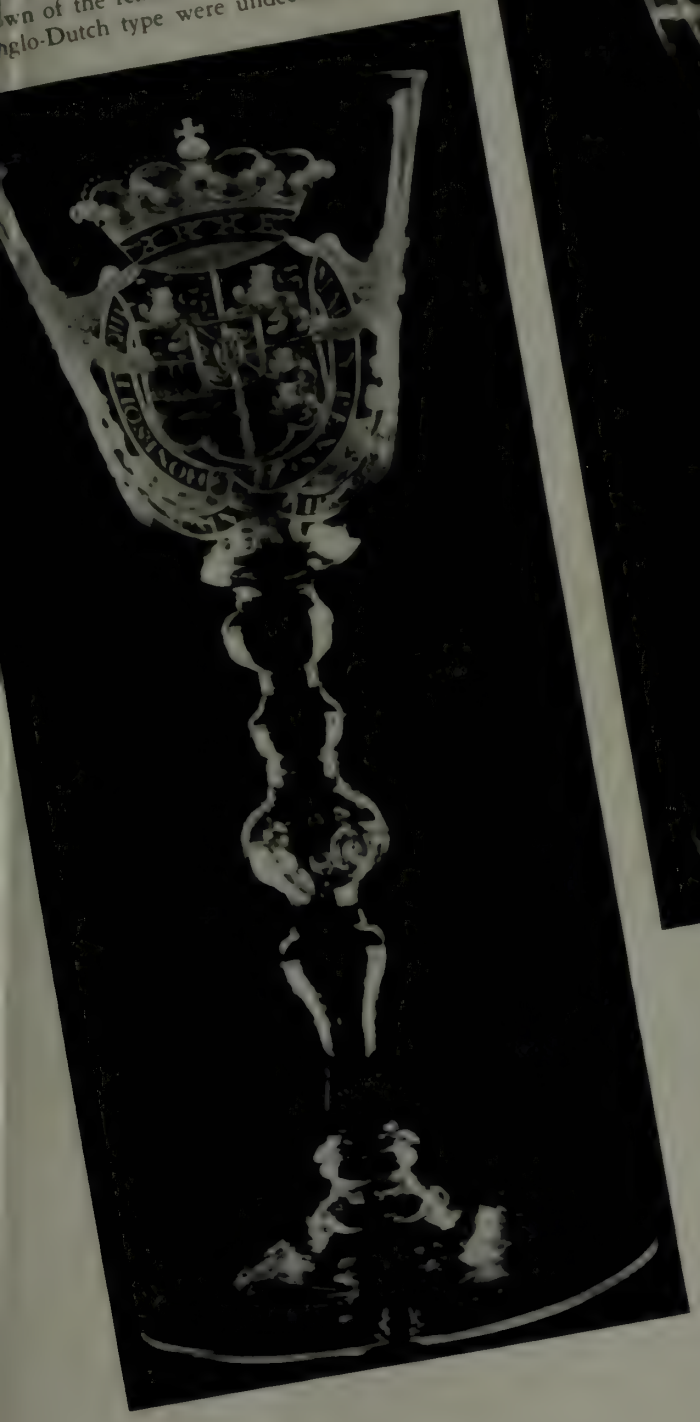
By WILFRED BUCKLEY, C.B.E.

TUDENTS of glass work are under reater disadvantage than those who dy ceramics, for porcelain and earth- vare are nearly always decorated by hods or with designs that tell their n stories and frequently bear the pot- s mark, whereas glass, with extremely exceptions, does not bear a maker's k, has less dissimilarity in its com- ition, is often undecorated and was quently made in similar forms in dif- nt countries and in different periods. was often decorated by workmen who passed from one country to another or by artists who copied or were greatly influenced by the designs of other nationalities. Nevertheless, most glass can be classified both as to period and nationality without very great difficulty.

In the following notes I have set down information that I have gleaned from observation in regard to an interesting type of glass which may help to throw some light upon one problem which perplexes students.

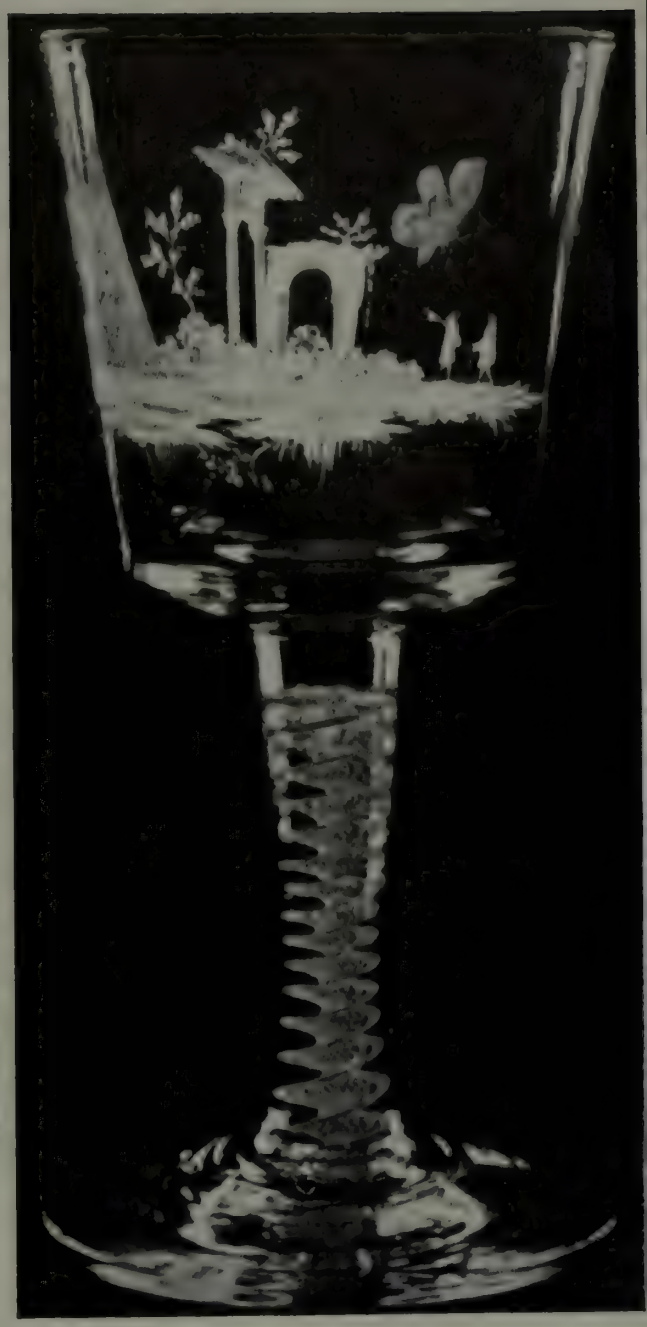
There is a type of goblet or drinking glass that usually is considered English, but in regard to which there has been uncertainty because almost every example bears a Dutch inscription. They are made of "glass of lead"; the bowls are slightly concave, the stems are light balusters with one or more knops towards the top, one of which, at least, contains air bubbles more or less elongated and occasionally lengthened into threads. The feet are plain, never folded. The metal has every indication of being English but the form is lighter

GLASS engraved with the arms of
William IV of Orange and the
wn of the realm. Few glasses of the
nglo-Dutch type were undecorated.





AN interesting glass with an engraving of a bibulous gentleman is signed *J. V. D. Blyk fecit 1786.* (1756?) 1786 seems a little late.



A LARGE goblet decorated by a landscape in ruins, with a white opaque twist stem. The butterfly in the decoration seems somewhat larger than the gentlemen approaching the ruins.

than that of the usual English baluster-stemmed glasses. This may be because they were made when the earlier heavy balusters were out of fashion and when British furnaces were producing glasses lighter in form, with air or opaque white twists in their stems.

I have seen few undecorated glasses of the Anglo-Dutch type and none with either an English inscription or English arms other than those of Anne, daughter of George II, who married William IV of Orange. Such glasses also bear the arms of William IV of Orange either alone or with the arms of Anne. Those bearing the arms of Anne or of William IV of Orange or both may be placed before 1759, as their marriage took place in 1734 and their deaths, respectively, in 1759 and 1751.

Light is thrown upon the problem of the provenance of these glasses by an examination of several English enameled glasses in my possession of similar metal to those under discussion. I have, for example, a small cordial glass decorated with grapes, leaves and tendrils and the initials "H.C.," dated 1764, which so closely resembles a goblet in its treatment of the design that it is difficult to believe that they were not painted by the same hand. The cordial glass has an opaque white twist stem, while the goblet has a light baluster stem with knop containing air heads. A large goblet, decorated with a landscape and ruins, with white opaque twist stem, is so like another goblet in my possession which bears the inscription "Beilby pinxit" that it creates almost a certainty in one's mind that they were painted by the same artist.

Beilby was the name of a family composed of William, Mary, Thomas and Ralph—child- *(Continued on page 36)*

EMBURY II, ARCHITECT

Photo: Ernest Grahan

THE garden side of the James Boyd house in Southern Pines, North Carolina.

THE AUTHOR OF DRUMS *BUILDS A HOUSE*

By Mrs. James Boyd

WE were anxious to have our new me Southern Colonial, feeling that pe of architecture to be most appropri- e to this part of the country. The site elf offered certain problems. It is on r. Boyd's grandfather's place, and the use is located about two hundred feet m where the old house stood. It had fit into the garden on one side and nong some old trees on the other— nes and dogwoods. The back end of the house is lower than the front, so that there are steps leading into several of the rooms. This is attractive, of course, but rather inconvenient on the service side, especially where there are steps between hall and pantry, pantry and kitchen. On most counts, I have to confess that the house leans heavily on the side of charm, as opposed to convenience. It is, I think, a charming home.

The living room is a particularly lovely room. The mantel is of heart pine, very old, taken from a small house near here known as the Sara Jane Blue Dower house. This house was being more or less rebuilt when we made the plans for our house. Mr. Boyd noticed it when he was riding by. He had seen the fine old mantels when visiting there as a boy with his grandfather. He asked the new owner if he would consider selling them, and the man said he could have them if

Photo: Ernest Graham

IN the dining room of the Boyd house (above) the walls are lined with pine panels from an old house in the neighborhood, and the chairs and tables are also of old pine. A fine collection of pewter blends in with the blues and greens of the draperies to make a color scheme of especial delight.

THE drawing room at the right has beautifully paneled walls and tall doorways finished with fluted pilasters on either side. The furniture is all antique.



Photo: Kenneth Clark

would replace them with ordinary
pine ones. The largest mantel is in
living room, another in our library,
the third in a bedroom. Mr. Em-
y, the architect, admired the mantel
very cleverly used the same carved
if in the plaster work around the
dows in the living room.

The living room—all the house in
—is furnished with a mixed-up lot of
niture inherited by Mr. Boyd and me
n our two families. His mother and
t were connoisseurs of antiques, and
prettiest pieces were theirs or were
s from them. The dining room, how-
, contains old pine furniture which
picked up down here. The walls are
thed in pine boards from an old
se near here, and we use candlelight
rely. On the walls are three land-
es of Maine and a portrait of Mr.
d, all the work of Arthur Frank, a
ter whose coloring is especially beau-
. The paintings are framed in plain
, and the effect on the pine walls is
ly.

bout ten years after the house was
t we added two wings and changed
front door to the east end. This
was planned by Mr. Boyd's cousin.
ed B. Geomans. This change added
tly to the convenience of the house
gave Mr. Boyd a large workroom
airs. His former study had been on
ground floor and he found that peo-
were continually walking in on him.
ems to require a little more nerve to
pstairs and he is far freer from in-
ptions. But I think that the ex-
r of the house is not nearly as pretty



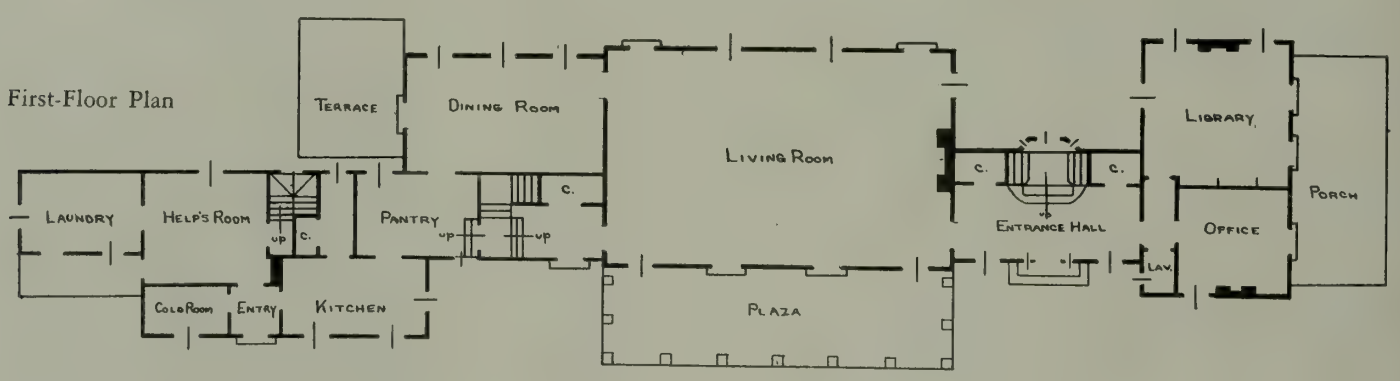
THE front entrance of the Boyd home is almost hidden by shrubs and trees. The entrance is inset between two gabled ends and the porch overhanging the entrance is supported by splendid Greek columns. Ernest Graham.

as it was, and sometimes wish it were not so big. It is true that at Christmas time when so many family relations come for the holidays there is only just room to fit everyone in with extra beds here and there, but at other times, with the boys away in school, Mr. Boyd and Nancy and I rattle around rather.

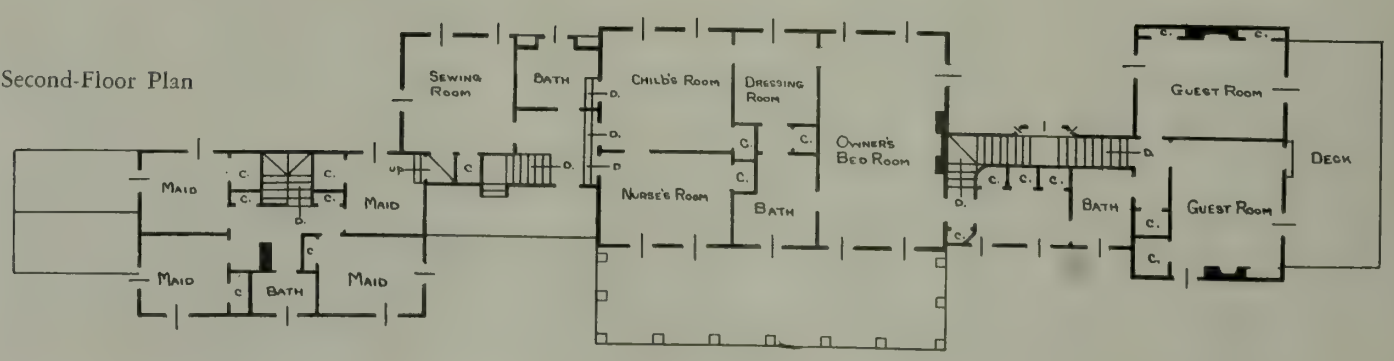
The garden was with the original house—a small flower and rose garden, box-bordered beds and a high Japanese privet hedge surrounding it—and below it is a large vegetable garden. There is a big clump of crepe myrtle and mock-orange bushes at the foot of it screening a swimming pool. Beyond the pool is a serpentine brick wall on which grow yellow roses. There is a big walnut tree at one end of the pool and it makes a fine cool place to sit on summer afternoons.

Informality is the keynote of our house and of our life. There are some ugly things as well as pretty ones in it—what the whole effect is, I hardly know. When one is familiar with a place and fond of it and everything in it, it is impossible to tell how it strikes anyone else. Strangers always think it is very old and want to know when it was built—and are very much disappointed and annoyed to find it was 1920 something instead of 1720 something. It is a temptation to invent a few family legends about the days before the war.

First-Floor Plan



Second-Floor Plan



RENOIR

A Magician in Art

BUR[illegible]E
PU[illegible]ARY





AUGUSTE RENOIR was born in Limoges in 1841. He studied in the ateliers of Gleyre and Monet and exhibited in 1874 at the first Impressionist salon. Renoir is one of the most distinctive of the group.

It has been aptly said that he painted his own life and all the amazing, the interesting points of contact that a vital, a fully lived life can bring to an artist. His landscapes are living, his portraits honest and sensitive. Everything that he portrayed is vivid. Emotion flooded through his paintings of young women, young men, his own little children, his home in the country—everything. Like Degas, Renoir devoted himself principally to figures, in which he renders the texture of flesh and the most fleeting shades of expression with astonishing adroitness. His figures are painted out of doors, and are subject to every variation of light and reflection.



A CHIPPENDALE table, formerly owned by the Duchess of Sutherland, is here placed against an old English wallpaper showing the Chinese influence of spreading branches and flying birds. Grouping by Rose Cumming, decorator.



THE fruits and flowers in these old English wallpapers are so meticulously painted that Sir Joseph Banks declared that they were superior to the best botanical works in existence for illustrating the flora of the Far East.

CHINESE DESIGNS IN EARLY WALLPAPERS

By C. C. OMAN

THERE seems every reason to suppose that Chinese wallpapers only began to reach England at the very end of the seventeenth century. A mention of Chinese hangings occurs in Evelyn's diary during 1693, in a passage describing the Oriental furnishings of Queen Mary's apartments. Though it is uncertain whether these hangings were of paper or of silk, it is significant that the first English imitations of Chinese paper hangings began to appear only a few years after this date.

The earliest wallpapers in China seem to have been used for decorating tombs, but though they soon spread to the dwellings of the living, they do not appear to have been similar to those which were exported to Europe. The descriptions of Chinese interiors given by visitors, like the Jesuit missionary Louis Le Comte in the seventeenth century, or Sir Robert Chambers in the middle of the next century, mention only plain wallpapers, sometimes colored or gilded. It would seem probable, therefore, that the Chinese wallpapers which are still so common in old English houses are not such as were habitually used in China, but cheaper reproductions of the painted silk hangings which are repeatedly mentioned by early travelers to the Far East.

Though the art of printing had long been known in China, very little use of it was made in the production of wallpapers. In the few genuine examples of this technique only the outline is printed, while the colors are all filled in by hand. The majority of the papers are hand-painted throughout, the medium being either gouache or distemper. In some of the papers which appear to be of early date the medium is extremely thick and pasty. As it was discovered that such a surface tended to crack or fade, the colors were afterwards applied more sparingly so as to ensure safe arrival of the papers at their destination.

If the monotony of the exactly repeated woodblock was avoided in these hand-painted designs, the number of recognized subjects was so small that many of these papers differ from each other only in minor details of color and arrangement. They can be easily divided into three large groups.

The first and most important of these is the "Bird and Flower" group. One design is composed of a tangled mass of intertwining bamboos and flowering bushes, among which are depicted numerous birds and butterflies, some of which are at rest on the branches while others are seen in flight against the rich blue of the background. The representation of both

A FAVORITE motif in the decoration of Old English wallpapers was the cultivation and consumption of tea. This design is here combined with the "Bird and Flower" motif.



THIS paper too is a combination of the "Bird and Flower" design and of a design depicting the daily life of the Chinese. The people are all vital and beautifully expressed but quite dwarfed by the gigantic birds and bushes.





TWO panels of Old English paper showing the daily life of the Chinese. The outlines here are printed, but the colors were all painted in by hand, and the activity of the Chinese subjects is full of wisdom and humor.

bird and plant life is so meticulously accurate that the t Georgian botanist, Sir Joseph Banks, declared these ese wallpapers were superior to any of the botanical s in existence for illustrating the flora of the Far East. t of these papers differ from each other only in the of their backgrounds or by the addition, at the bottom, ch accessories as shrubs growing in colored vases, while l birds in cages appear among the branches at the top. me cases extra birds and branches seem to have been sent ngland so that they could be cut out and pasted on, to ise the joints in the paper and inequalities in the design. nother variety of the papers in this class is rarer, though economical in use. It was designed with continuous ng foliage without beginning or end, unlike the more type where the plants are shown as if actually growing. advantage of this kind of paper lay in the possibility of it in low-ceilinged rooms where the other type of "Bird Flower" design would appear crushed. The odd pieces that were left over were frequently made into very attractive screens.

An interesting variant of the usual theme seems almost certainly to have been inspired by an English design—a phenomenon much rarer than the imitation in England of an Oriental design. In this case the pattern consists of a diaper of small bouquets of flowers neatly tied with colored ribbons, accompanied by the usual flying birds.

The second great group of Chinese papers consists of those in which human beings and animals are the principal subjects. Though there is a rather greater variety among these, there are a few designs that are constantly reappearing with slight alterations.

First of all may be mentioned the "Daily Life of the Chinese", depicting a conventionalized Chinese city intersected by canals and lagoons, with a view of mountains in the distance. Among these surroundings the inhabitants are seen following their several vocations. In one we see the life of a well-to-do quarter of a city where, though there is plenty of activity, little actual work is being done. In another is shown the cultivation of rice and tea, fishing and trading vessels, shops of every description, a theatrical performance, a mandarin receiving a petition, besides several subjects, such as a stampede of horses, the purport of which it is difficult to explain. The general effect gives a very good idea of the life of a prosperous Chinese city, in its many aspects, unaffected as yet by Western ideas and inventions.

Hunting scenes are not at all uncommon subjects. One of these papers depicts in part a religious festival, while the rest shows a spirited chase in which it will be noted that though deer form the principal quarry, smaller game such as monkeys are not despised. In a similar scene on another paper the monkeys are seen clutching each other in nervous anxiety, while the hunters go by in search of some unsuspecting deer a short distance away.

The third group of these papers is formed by a combination of the motifs of the types which have just been described but though the two types of design have been combined, they have not been modified to suit each other. The little dancing figures at the bottom are quite dwarfed by the gigantic birds and bushes which form the upper part of each roll.

Though Chinese papers were imported in considerable quantities throughout the eighteenth century, the period of their greatest popularity seems to have been from about 1740 until 1790. Except for slight tech- *(Continued on page 36)*



ONE of the earliest keyboard instruments extant, the clavicembalo was designed by Antonius Baffo in 1574. In shape it resembles a recumbent harp.



ABOVE is an elaborately engraved brass hinge used on the only known harpsichord designed by Thomas Hitchcock and now in the Victoria and Albert Museum.

FORERUNNERS OF THE MODERN PIANO

By Philip B. James

BARTOLOMMEO CRISTOFORI, a Paduan harpsichord maker, is credited with having invented the pianoforte in 1720, but it was years before a satisfactory instrument on the hammer principle was produced. The modern piano is designed not only for tonal perfection but to fit into the decorative scheme. This modern Wurlitzer piano makes use of the new bleached walnut.



THE study of old musical instruments must be primarily the study of methods used in the past for the performance of music; but the value of these legacies of our musical past as pieces of furniture, though of secondary importance, is quite as real and as interesting as that of any of the applied arts. It is difficult to make any distinction which enables us to decide exactly which instruments can be counted as furniture, but it is reasonable to put the keyboard instruments first in this category by reason of their immobility and because the large area of surface available on lid, sound board and carcase makes them more suitable as material for the decorative artist than some other classes of instruments.

Examples of the methods of decoration found on contemporary furniture are also to be found in the study of one group of keyboard instruments.



THE Wurlitzer modernistic spinnette in its colorful finish known as "Kordevon" was designed with the smaller room in view. This austere instrument bears little resemblance to the elaborately carved and bejeweled spinets which were characteristic of Annibale dei Rossi and other famous sixteenth-century designers.

ch differ in size, shape, tone and
ıe but agree in the fundamental
ıciple of action—and that is the
cked string, which is the action per-
ned by the quill or leather point of
jack of spinet, virginal and harpsi-
rd. These three jack instruments
chosen for our present purpose as
y cover the period in which the em-
ishment of furniture reaches its
gee: nor must we forget that they
e used by the Elizabethans, by Pur-
Handel and Arne, by Scarlatti and
French clavecin composers, and by
h when he could leave the organ
lay aside the clavichord.

he earliest keyboard instrument
ı plucked strings had its origin about
end of the fourteenth century prob-
in Italy, and being a mechanical
elopment of the medieval psaltery
called the clavicembalo, a name
ch was duly Anglicized as clavicym-
In shape it resembles a recumbent
o and is an early form of the harpsi-
rd: indeed, in Italy the harpsichord
always the clavicembalo rather than
arpicordo from which the English
ıe was derived in the early seven-
th century. The earliest known ex-
ole is dated 1521, being signed by
onimo di Bologna: it is enclosed in
out outer case covered with stamped
her—a form of protection to which
nd many other instruments of this
od probably owe their existence to-

nother clavicembalo made by
ınes Antonius Baffo of Venice and
d 1574 shows the type of decoration
was given to these instruments.

AT the right is one of the most famous harpsichords by the great Flemish designer, Andries Rücker. The case was decorated in the eighteenth century by Martin after the manner of Boucher, and the Louis XV stand was made at the same time. Unfortunately the original harpsichord action was removed in the nineteenth century and a piano action substituted.



THIS already famous type of Modern piano was designed by Donald Deskey for Steinway and Sons. The simplicity of this design has caught the imagination of the Modern public.





THE soundboard of a harpsichord designed by Andries Rückers in 1591 and owned at one time by Handel. The Rückers employed well-known painters such as Rubens, Watteau and Boule, to decorate the soundboards of their instruments. Now in the Victoria and Albert Museum.

The painting on the lid of the outer case illustrates Apollo and the Muses and must be compared with the more naturalistic motifs found on the Flemish harpsichords made by the famous Rückers family.

About 1500 a new form of jack instrument appeared in Italy, rectangular in shape, and called a spinetta, taking its name either from a maker, Giovanni Spinetti of Venice, or from the likeness of the quill point on the jack to a thorn *(spina)*. But we remember the Italian craftsmen chiefly for the fine trapeze-shaped and pentagonal spinets which they often enriched with carving, painting, ivory and precious stones, and of which we have a perfect specimen in the so-called virginal of Queen Elizabeth. This instrument is made of cypress wood and was possibly decorated in England about 1570. The natural keys of ebony are tipped with gold and the semitones are inlaid with silver, ivory and different woods. An outer case of deal is covered on the outside with crimson Genoese velvet, and is lined inside with yellow tabby silk—truly an instrument fit for its royal owner, who was a most accomplished performer. The popularity of the virginal, as all keyboard instruments were called in England, lasted till the second half of the seventeenth century, as is shown by their frequent appearance in surviving inventories and household accounts, and in the often-quoted description by Pepys of the flight of the inhabitants of London at the time of the great fire—"I observed that hardly one lighter or boat in three that had the goods of a house in, but there was a paire of virginals in it."

Soon after this we hear no more of the virginal in England, and for sixty years during the Restoration and into the reign of Anne the spinet is the favourit domestic instrument. The English spinet differs from its Italian counterpart in arrangement, for the keys are not on the longest straight side, and the charm of its form is enhanced by the graceful curve of one of its edges. A commendable restraint in decoration distinguishes these instruments, whose makers usually left the richly colored walnut or mahogany cases unornamented save for the strap-hinges of brass and occasional delicate lines of inlay. Sometimes a panel of marquetry was added to the name board, and a few instruments survive which are extensively inlaid.

Before we leave the seventeenth century mention must be made of the family of Rückers who lived in Antwerp and made virginals and harpsichords which were unsurpassed in excellence of tone and were sought by players in every country. Hans the elder and his two sons, Hans (or Jean as he signed his work for the sake of distinction) and Andries, are the best known members of the family, and their known dated work lies approximately between the years 1590 and 1660—a period which is also remarkable as being the age of the best Dutch painting.

The Rückers, who were members of the artists' guild of St. Luke, employed painters to decorate the sound boards of their instruments in a manner reminiscent of the Flemish illuminated manuscripts of the fifteenth century with their sprays of flowers, birds, animals and insects. The lids were sometimes decorated by painters of no less eminence than Rubens, and in the eighteenth century, especially in France, there is documentary evidence to show that the most fashionable artists such as Boule, Watteau and Martin, were employed to use their skill on those which had not already been decorated. There was a very great de- *(Continued on page 39)*

HARPSICHORD-MAKING reached its highest point in England under the direction of Burkhardt Shudi and Jacob Kirkman. This simple design in figured walnut, made by Kirkman in 1758, is a prophecy of the piano to come. The double keyboard came into use early in the sixteenth century.



A COUNTRY HOME ON PARK AVENUE

By Douglas Newcomb

' is universally agreed that New York "nice place to visit"; less unanimous, vever, is opinion on living there. And ong those who inhabit the metropolis who are interested in living well, re is further disagreement. There is group which prefers the quiet streets th of Washington Square, filled with ample, exquisitely designed houses lt at the beginning of the nineteenth tury. On the east side there are the ee residential areas of Beekman Place, ton Place and Gracie Square, each with its staunch defenders. Far up on the once-fashionable west side is a new series of skyscraper apartments opening to a magnificent view and the cool southwest winds; it is possible that such developments may restore the Hudson River side of the island to its former favor. For those who naturally go to the city's social center of gravity, however, Park Avenue, with its handsome and dignified blocks of apartments, is still a first choice.

Here it is possible to find apartments as spacious as a house in the country, high enough in the air to escape the noise of traffic. It was here that the owners of this apartment found the answer to their requirements of "breathing space" and complete comfort. Such requirements, by the way, were inevitable, coming from two young people both of whom had been brought up in the spacious surroundings of large country residences. Against this background of possible choices and special living requirements, the size of this apartment—

THE comfortable library in this Park Avenue apartment achieves a definitely "country air" with its pine-paneled walls, its informal furniture and its hand-blocked draperies of peasant motif. There is a convenient desk, too, and plenty of big armchairs.

Celia T. Sturm and Berenice Davis Fligman, Chicago — Photos: Emelie Danielson



THE furniture in the dining room is waxed natural mahogany. The specially designed side lights are of copper, the richness of which is repeated in the leather used to upholster side chairs of unusual design.

COPPER and pewter have been ingeniously combined in the mantel over the living-room fireplace. In the corner of this room is a seventeenth-century game table and two armchairs upholstered in the quilted chintz of the draperies. The colors are beige, lemon yellow and olive green.



BURLINGAME
PUBLIC LIBRARY
Burlingame, Cal.



eleven rooms and its decorative treatment seem peculiarly appropriate. There is room for gracious entertainment, and everything possible has been done for the accommodation of house guests "for as long as they'll stay."

Perhaps the most notable characteristic of this highly successful city residence is the subtle combination of country comfort and city formality. Because it has been accomplished here with extraordinary skill, it seems to have been done with ease; actually, few decorating problems present greater difficulty. It would have been much simpler, and far less interesting, to have merely recreated the rural atmosphere—an inappropriate solution for a city the size and character of New York. It would also have been quite easy to follow the conventional procedure and design a standard Park Avenue interior, which is probably one of the reasons why many New Yorkers leave town as often as possible. The rare combination achieved here is not easy of attainment.

The library is a good case in point. Walls of pine set the key to the design scheme, and against this sympathetic background tones of delft blue and tomato red predominate, giving a definite "country air" to the interior. Further contributions to this atmosphere are the



THIS sunny bay window illuminates the bedroom intended for feminine guests. The antique wallpaper is in white, gray and dark green. Lemon-yellow valances and bedspreads project the sunlight even on a dull day.

THE focal point of the library is the fireplace, which is simply designed to bring out the fact that it was meant for use as well as decoration. Delft blue and tomato red predominate in the color scheme, and the chairs and couches are upholstered in leather or plain fabric.

handsome draperies with their hand-blocked peasant motif, and a fireplace which was meant for use as well as decoration. The furniture accentuates the general air of comfort, but without introducing any false note of rusticity. The use of natural wood Venetian blinds is also excellent, as the warm-colored slats continue the refreshing wall color without interruption.

The dining room is inevitably more formal, and presents a striking and distinguished color arrangement. Walls are a soothing olive-green, an extremely good background for the specially designed furniture of waxed natural mahogany which freely uses both modern and traditional influences in its design. This approach is characteristic of the entire room, which combines a stunning contemporary rug with the elaborate detail of the early French carved wood plaque hanging over the chest. Again the unobtrusive combination of metropolitan and rural elements is more easily sensed than described.

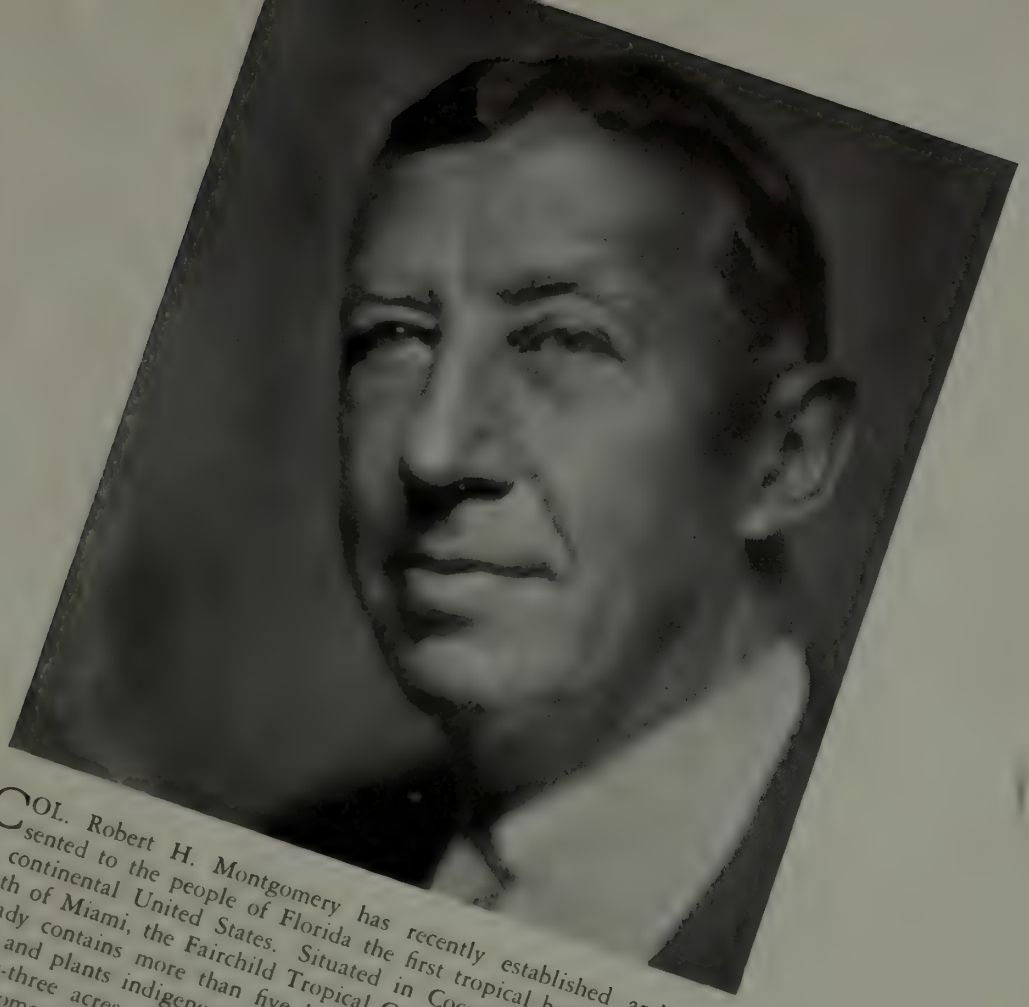
In the living room a striking use of fabrics is to be noted. The seventeenth century game table in the corner, for example, has two armchairs upholstered in the *(Continued on page 39)*





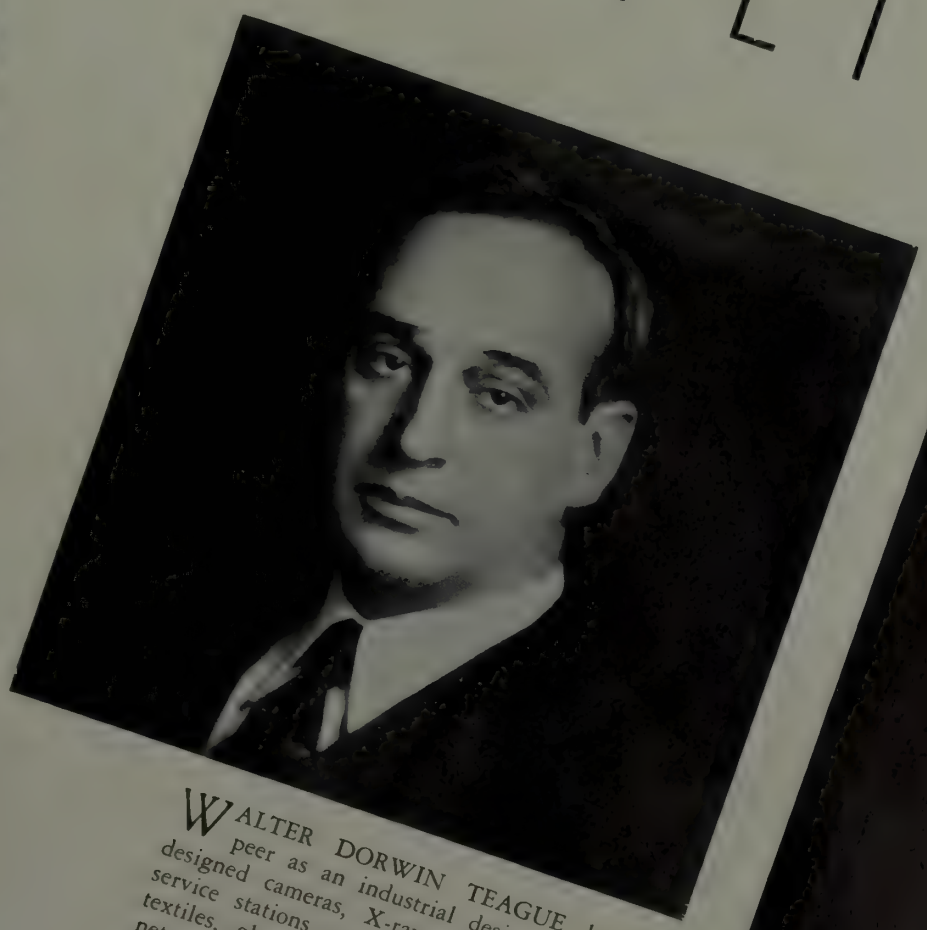
R. David Fairchild is seen speaking at dedication exercises of the Fairchild pical Garden presented to the people of rida and named in his honor. For many rs Dr. Fairchild, who is one of our fore-st botanists, was the principal plant ex-rer of the United States Department of riculture, introducing thousands of exotic, nomic and ornamental plants into the ited States. This month Dr. Fairchild starts an expedition to the Spice Islands, or luccas, in quest of plants suitable to the and climatic conditions of southern rida.

OBERT MOSES, Commissioner of Parks in New York City and airman of the New York State Coun- of Parks, has given the people of the ion's greatest city, parks, highways, dges, beaches and playgrounds which among the finest in the world. In special field of landscape designing a large scale no one has done more tinguished work since the days of bert Moses' great predecessor, Fred-ck Law Olmsted, who transformed ly dump heaps into New York's Cen-l Park. The vast and beautifully de-gned playground for the millions at nes Beach is perhaps the Commis-oner's most famous achievement. mong many other things, he is respon-ble for the Henry Hudson Parkway, e Triborough Bridge, nearly three ndred playgrounds, many A-1 golf urses and a number of other projects. t all times he has shown extraordinary nagination, energy, taste and a fighting irit that has overcome all obstacles aced in his way by politicians.



COL. Robert H. Montgomery has recently established and presented to the people of Florida the first tropical botanical garden in continental United States. Situated in Coconut Grove, ten miles south of Miami, the Fairchild Tropical Garden, as it has been named, already contains more than five hundred species of palms, flowering trees and plants indigenous to tropical and sub-tropical climates in its eighty-three acres. Following the gift of the botanical garden, Col. Montgomery's business partners contributed funds for a museum and library.

SPOTLIGHT



WALTER DORWIN TEAGUE has no peer as an industrial designer. He has designed cameras, X-ray equipment, gasoline service stations, streamlined railroad coaches, textiles, glassware, cash registers, radio cabinets, shop fronts and a host of other articles, small and large. His current achievements are the designs for the World's Fair exhibits of the Ford Motor Company, United States Steel, Consolidated Edison, du Pont, Eastman Kodak and others.





Edwards Hewitt, Photographer.



ABLES FOR YOUR FIRST FALL DINNER PARTY

A CHIPPENDALE table with matching chairs and a mirror centerpiece is set with great distinction against a background of antique Chinese wallpaper. The candelabra on the mirror are Waterford glass and the quaint glass figures are Venetian. Rose Cumming, Designer.

AT the left is a table set with modern Jensen silver of exquisite design from the Danish Pavilion at the World's Fair. The coffee pot has an ebony handle and the candlesticks are just a curve of silver up to the light.

THE old-fashioned dinner table below creates an effect of pleasant elegance against the background of a Dutch sideboard. The fine damask is from Mosse; the silver from Rogers, Lunt & Bowlen.

Dana B. Merrill, Photographer.





THE table above from Modernage has a double urn foundation with a walnut top and lacquer base. The sideboard is also walnut and off-white lacquer, and the walnut chairs are upholstered in oyster-white leather.

MILK glass plates and old cut-glass on an antique damask cloth grace the bride's table at the right. The candlesticks and confection holder are of Spode from Copeland and Thompson; the glass and linen from B. Altman.

THE dining table below has a Bakelite top and is set entirely with Steuben glass, from the candlesticks and confectionery dishes to the plates and even the handles of the knives and forks, giving an effect of rare beauty.



Samuel Gottscho, Photographer.

Dana B. Merrill, Photogr





MULLEIN, or Verbascum, in spite of its warm-looking wooly foliage, loves the blazing sun. The variety *olympicum* attains a height of five feet and has white-downy foliage and bright yellow flowers. Photo: J. Horace McFarland Co.



THE minty-odorous Nepeta with its whorls of blue or white flowers is of importance not only for its medicinal value but also for its general usefulness in the garden, especially as ground covers in shady places. The variety shown below is the *Wilsoni*. Photo: Walter Beebe Wilder.

FLOWERS FOR SUN-BAKED BORDERS

By MARY R. CAMPBELL

"YOU have sun." When the gar-er with a shaded plot says this he s not realize that a dry sun-baked den has its problems, too. Where er is at a premium, either on ac-nt of high rates, a limited supply he labor involved in using it, there is etimes difficulty in keeping color in a garden after the spring rains are . It is very like California and the ics where I have heard a flower lover earch of a place for her treasure say n and again, "There is too much sun ." A judicious selection of plants help toward a solution.

pring bloom is very easy to have. ips and other bulbs will do well here out summer lifting. There are num-s other plants which require little r after their blooming season is over. e even prefer a summer baking. In this group are the irises from Palestine and the Near East. Especially adapted to the sun-baked rock garden are the bulbous irises which begin blooming in March and continue blooming for a month or more if planted for succession. Of these the members of the reticulata group are the easiest to grow. Given a sunny well-drained spot in a light sweet soil made fertile with humus and bone meal they will be all the better for a summer baking. The type, I. *reticulata* (blue purple) and its varieties I. *Krelagei* (red purple), I. *Hercules* (bronze purple) and I. *cantab* (Cambridge blue) are now offered by a number of dealers, and their prices are becoming more reasonable.

The Junos I. *Persica* (seagreen and purple), I. *sindpers* (turquoise), I. *orchioides* (yellow) and I. *bucharica* (yellow and white) should also have hot locations and a stiffer soil than the reticulatas. They are more expensive and less easy to grow but very beautiful.

The Spanish and Dutch irises, also bulbous, which like similar conditions, should go into the border rather than into the rock garden on account of their height. The Dutch irises bloom with the tall bearded irises, and the Spanish a little later.

In early May come the members of the Regelia and the Oncocyclus groups of irises. Some of the members of the first of these would undoubtedly thrive in such a garden without the summer lifting usually given them. The lavender I. *Hoogiana* and the striped I. *Korolkowi* have been grown successfully in the open with the same culture given the easily grown bearded irises. Anyone

desiring something unusual and beautiful will be eager to try these.

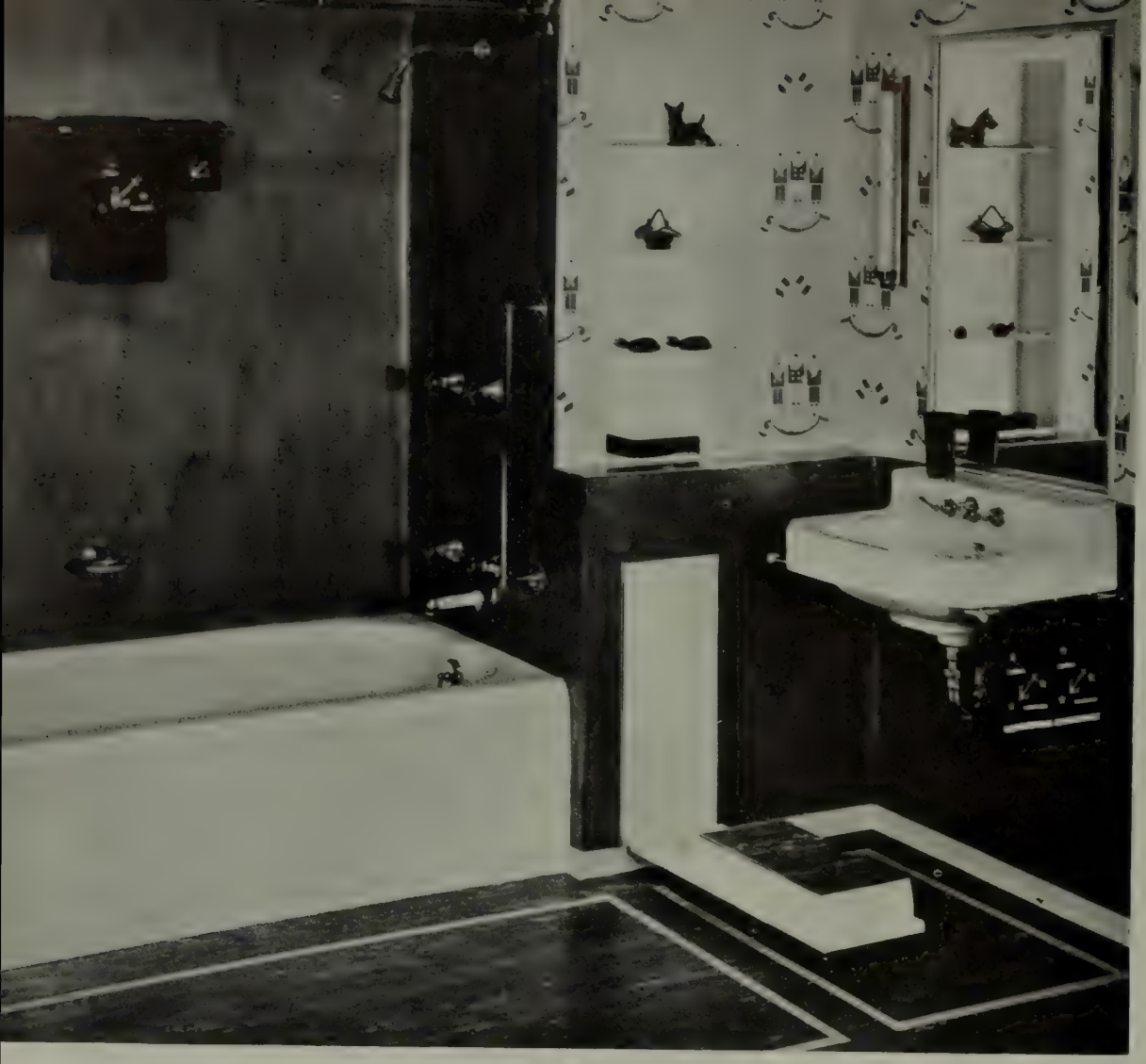
Coming with them and a little later are the pogo-cyclus hybrids, crosses between the bearded and the oncocyclus irises. These are of the easiest culture provided they have sun, a sandy soil and good drainage. I. *Zwannenberg,* about fifteen inches tall and a tawny yellow is exceedingly interesting and deserves a place toward the front of the border. I. *William Mohr,* a frilled lavender is one of the best of the group and now, fortunately, within the reach of all in price. Any of the intermediates will do well here. Some of the fall bloomers should be included. Tall bearded irises will have places in the back of the border. Here is an opportunity for the fine California hybrids, so large and decorative, which are considered a little tender but *(Continued on page 34)*

DIANTHUS may be raised almost anywhere with confidence. The plants bloom generally in spring and delight in the hot sun of late summer. Among the varieties universally cultivated in borders is the *plumarius,* distinguished by a clove-like fragrance. Photo: Walter Beebe Wilder.

GYPSOPHILA (Baby's Breath) though devoid of conspicuous foliage is extremely graceful and airy looking. The variety *repens* bears pale pink blossoms and creates a beautifully misty effect when used in rock gardens. Photo: Walter Beebe Wilder.

THE Potentilla thrives in the test of suns in any ordinary garden soil. It is suitable borders and is an extraordi good subject for rockwork and banks. The flowers are u yellow, but in some of the r species lovely shades of red, o and pink have been devel Photo: Walter Beebe Wilder.

BATHROOMS FOR THIS SEASON



THE bathroom at the left has many interesting accessories, all in chromium-plated brass. There is an interesting shelf filled with small conveniences, and a weighing machine near the basin. Kohler Company.

THE bathroom below is almost entirely of glass. Lighting is diffused through a Vitrolux ceiling; the walls are in two shades of blue Vitrolite, an opaque glass made in a wide range of colors; the shower screen is Blue Ridge Flutex, a new pattern glass, bent to provide a rounded corner; the vanity is a plate glass shelf built into a mirror; and the chaise longue and vanity seat are glass in a polka dot pattern. The floor is covered with a tufted washable fabric in golden yellow. Libbey-Owens-Ford Glass Company.





THE most striking feature of the bathroom above is the new "Pullman" type sink and the cabinet with open shelves at either end for towels. The cabinet shelves and top are covered in blue Linowall like the walls and ceiling. The floor is covered with linoleum. Armstrong Cork Company.



SOMETHING very smart and entirely new in bathroom beauty is the Reflecto dressing table and mirror. Small repeating mirrors are so arranged at the side that, as you turn, your reflection turns with you and wherever you move you see yourself in a new light. The stool and rug are of white fur, and the walls are off-white. Hammacher Schlemmer.

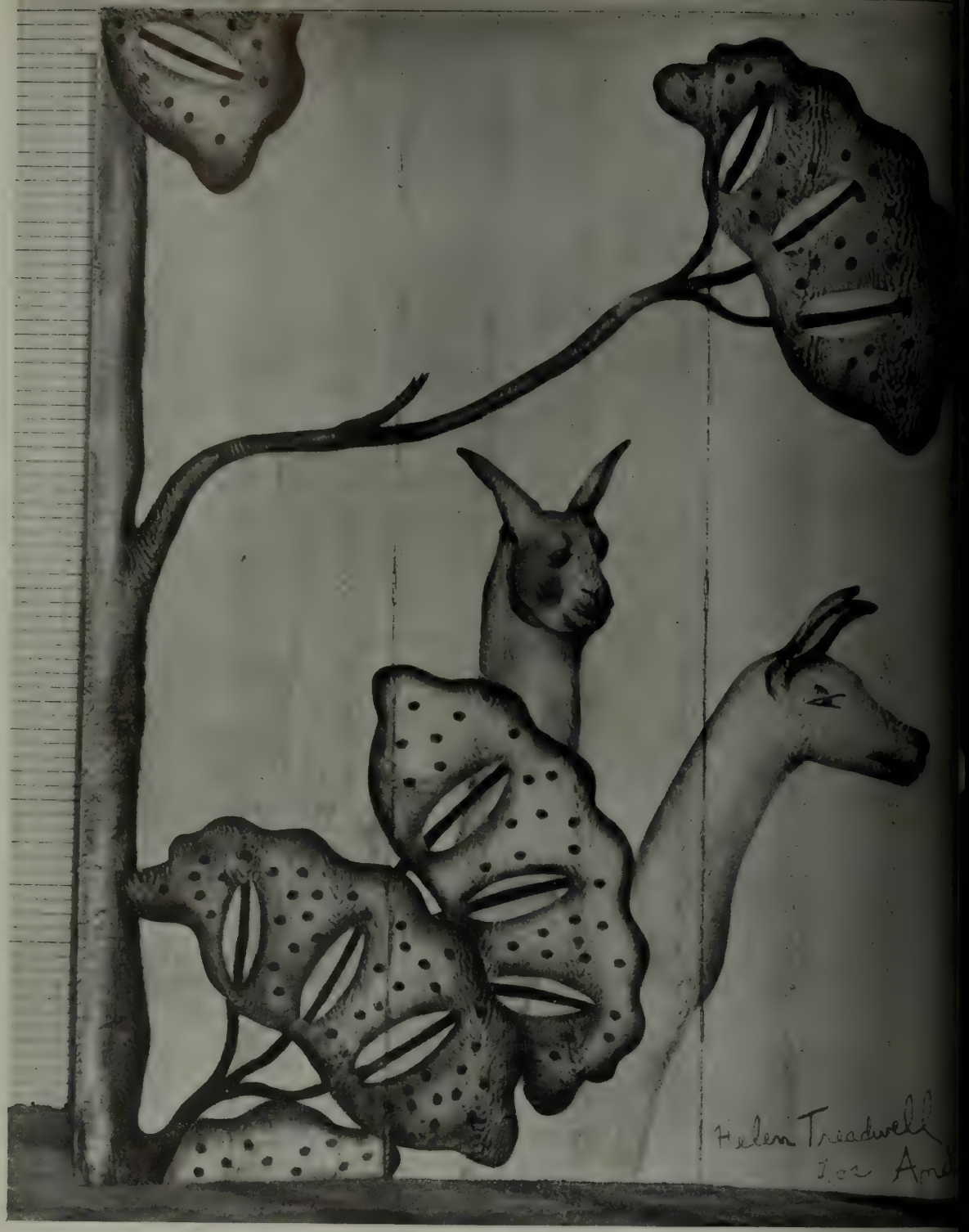


A BATHROOM planned especially for ARTS & DECORATION with Victorian Fleecenap bath curtains in a Standard Sanitary setting. The boudoir chair is from Lord & Taylor as well as the little hand-painted bottles and jars on the shelf by the mirror. Kleinert Rubber Company.

THE MODERN HOUSE NEEDS SCREENS

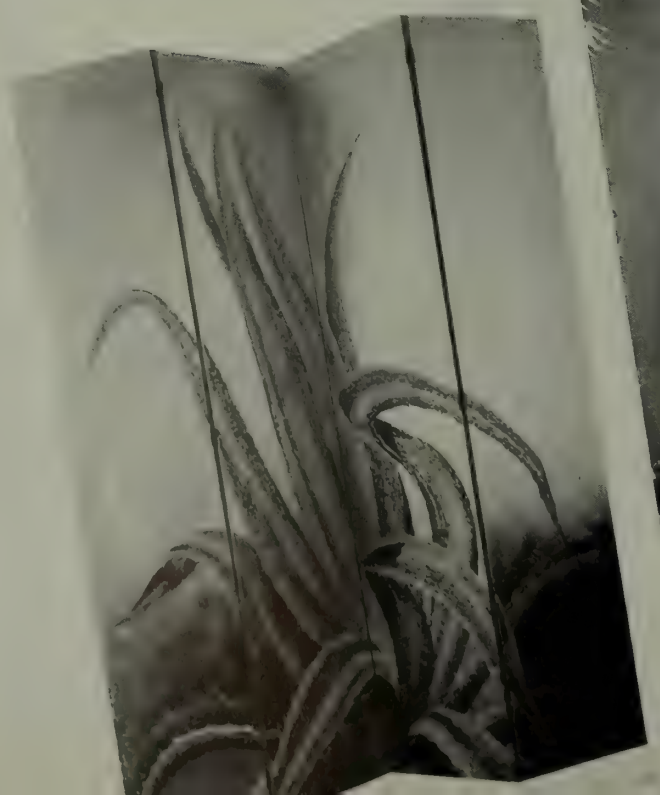


HE modern house with its spacious s and lack of partitions is especially in of large and small screens. Screens to in front of the fireplace, shut off the enette, shield the chaise longue from hts, etc. The five screens shown here are the ultra-modern spirit, and painted in nt tropical colors.



ABOVE—Screen decorated with a conventional Peruvian scene. Below left—"Jungle Orchids." Helen Treadwell, designer.







UPPER left, center and lo right—Screens by Cha Baskerville—"Conga Leda" quer screen. "Tropical Pla "Bamboo." Courtesy of Reinh Galleries.



SHEARMAN BROTHERS TRADE COMPANY HIGH GRADE UPHOLSTERY JAMESTOWN MARK NEW YORK

Trend

With recognition for the Modern, yet embodying the best features of the Past, Shearman craftsmanship keeps pace with the times—faithfully reproducing Eighteenth Century English and American upholstered pieces.

SHEARMAN BROTHERS COMPANY

JAMESTOWN, N. Y.

SHOWROOMS

NEW YORK — CHICAGO — BUFFALO — JAMESTOWN

[illegible] AVENUE — 1674 MDSE. MART — 280 DELAWARE — FURN. MFRS. BLDG.





EVERYTHING about the Gotham bespeaks gracious living—its spacious rooms, its atmosphere of good taste, its superb cuisine. Elegance is apparent; economy not forgotten.

UNDER THE SAME MANAGEMENT AS
The Drake
CHICAGO
The Blackstone
CHICAGO
The Evanshire
EVANSTON, ILL.
The Town House
LOS ANGELES
A. S. Kirkeby
Managing Director

The Gotham
ifth Avenue at Fifty-Fifth Street • NEW YORK CITY

FLOWERS FOR SUN-BAKED BORDERS

(Continued from page 29)

will grow in eastern gardens if given the right conditions. These are not to be confused with the native California irises which require quite different treatment.

With the iris put the fragrant garden heliotrope (valerian) whose white flowers will lighten the border and extend its bloom. The blue anchusa which comes a little later and the tall geraniums *pratense* in lavender blue and white will take us into summer. Scatter Iceland poppies through the border. New hybrids of these are to be had in many shades of yellow white and pink and bloom over a long season. While best treated as biennials they will frequently self sow and become permanent garden inmates.

While one thinks of lilies as shade plants there are certain members of the family which thrive best in a light sandy soil in full sun. These, mostly late June and early July bloomers, include the Madonna lily (L. *candidum*) white, the tall L. *chaledonicum* (the scarlet Turk's Cap lily), which comes to us from Greece; our western L. *umbellatum* with its red or orange flowers; and the lesser Turk's Cap lily (L. *pomponium*) an Italian species. The last two are from two to three feet tall and should not be put too far back in the border. In this sun-baked spot they will be little subject to the diseases to which many lilies are prone.

Among the lilies plant clumps of gypsophila, Bristol Fairy, the double variety of which is the best. This, with its long tuberous root will take little ground space, while its bushy foliage and flowers will conceal the lily stems during the ripening period and fill the spaces left when they die down altogether. Gypsophila has a long period of bloom and its dainty airy sprays are lovely both in the garden and in the house.

For the back of the border we have, first, the taller genistas with their yellow pea-shaped blossoms and good foliage and in August the fragrant white Artemisia *lactiflora* and the steel blue echinops. E. *bannaticus* is the taller and E. *ritro* is the better known. England has a white variety, E. *sphaerocephalus,* the tallest of all, which does not seem to be available in this country. These are best propagated by root cuttings although seedlings sometimes appear in the garden. A little later we have boltonia in white and pink, and in the fall the tall hardy asters give us bloom.

Spaces farther forward may be filled with coreopsis, anthemis *tinctoria,* gaillardia and an occasional clump of hemerocallis. While sometimes considered shade plants two varieties of these so-called day lilies, H. *Thunbergi* and H. *Kwanso flore pleno,* have bloomed gorgeously in the hottest, driest spot in my garden. Clumps of potentilla, yellow or white, will flourish here as will the lavender nepetas and the hypericums, also yellow. If one does not object to their near magenta, the liatris may be used with these as well as the agrostemma (crimson and white) with its mullein-like foliage which has given it the name, mouse plant.

Speaking of mulleins reminds us of our common mullein, transplanted to England, hybridized and returned to us as the verbascum. This is less well known on our side of the Atlantic than in Great Britain where the writer and horticulturist, Mr. A. J. MacSelf, enthusiastically recommends a whole border of it for continuous summer bloom. He recommends V. *olympicum* for the back of the border and names other, unfortunately not to be had over here, for nearer the front. He says that the glory of the border may be well sustained from June to September by cutting out the exhausted spikes. Perhaps some experimenter will want to try his luck and send to England for a collection of seeds.

For edgings and a dry rock garden there is a large choice of plants beginning with the white Iberis or candytuft and the yellow Alyssum saxatile of which the variety *citrinum* is the best. The foliage of these is lasting and the candytuft usually gives a little bloom later on. Many pinks are to be had. The old fashioned Dianthus *plumarius semperflorens* flowers intermittently all summer long. The orange *Cheiranthus allioni* makes a gay spot and combines well with purple dwarf irises. Geraniums are too little known in this country. G. *Endressi,* a lovely

(Continued on page 39)



Photos—Emelie Danielson

SWEDISH

POTTERY

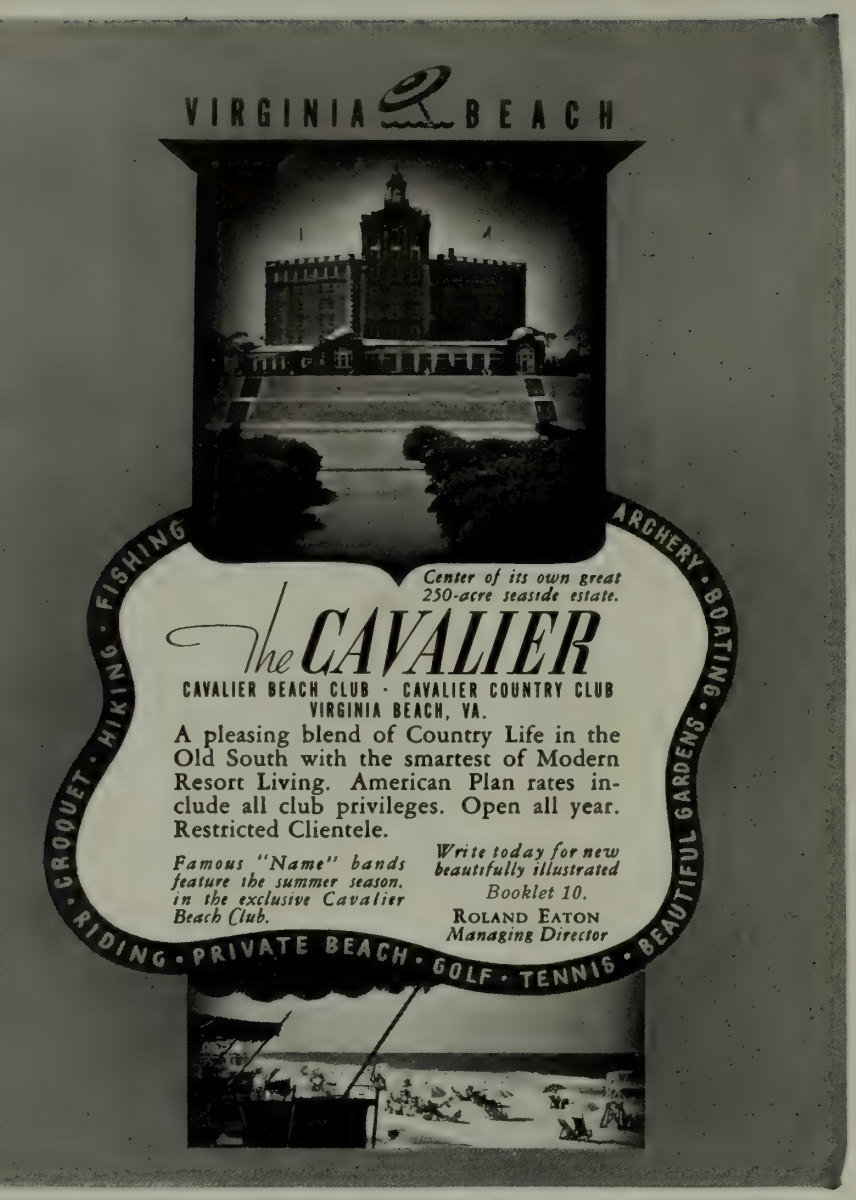
These Illustrations show Something of the Wit, Gaiety and Keen Observation which Characterizes her Work in Ceramics.

From the Kiln of Lisbet Jobs





LISBET JOBS was not only a gifted young artist but a hard worker in her own field. To accomplish her position in the world of industrial art, she worked assiduously in her own town, then traveled over Europe and worked in the most famous potteries. Eventually she held exhibits in Sweden, England and France before she settled down in the Province of Dalarna where her famous family of brothers and sisters live. Here she has developed her own kiln and experiments with new glazes. She is recognized today as one of the best modern potterers in the world.



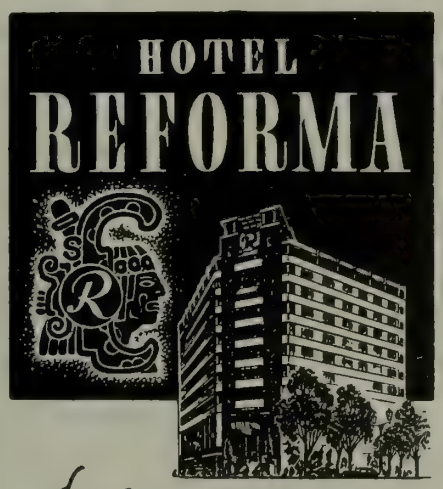


Those who make an art of living depend on this world famed hotel as the very embodiment of gracious service, true refinement and dignified hospitality.

Under the Same Management as
The Gotham NEW YORK CITY
The Drake CHICAGO
The Evanshire EVANSTON, ILL.
The Town House LOS ANGELES
A. S. Kirkeby, Managing Director

The Blackstone
MICHIGAN AVENUE · CHICAGO

HOTEL
REFORMA



The Social Center of Mexico

Hotel Reforma is the ultimate in modern beauty luxury and splendor—an architectural triumph incorporating the newest streamlined equipment and operating methods of the day. The finest hotel in the most glamorous resort city on the continent . . . American and Mexican food . . . Rates considerably lower than for comparable accommodations in the United States.

MEXICO CITY

The TRUE HISTORY of the CONQUEST OF MEXICO

by Captain Bernal Diaz Del Castillo

With an Introduction by
A. D. Howden Smith

"A tale of adventure which puts to shame any five dozen 'explorers' you can name." —*Salt Lake City Tribune.*

Illustrated. 562 pages. $3.75

ROBERT M. McBRIDE & CO.
116 E. 16th Street New York

CHINESE DESIGNS IN EARLY WALLPAPERS

(Continued from page 18)

nical changes, there is very little material for dating. The peculiar printed paper belongs probably to the first half of the century. The very beautiful "Bird and Flower" paper should not be dated later than 1750, as it shows a precision and understanding of the effects of the combination of colors not always to be found at a later date.

There seem to have been several contributing factors to account for the decline in the demand for Chinese paper hangings in the early nineteenth century. At the beginning of the eighteenth century the only type of colored wallpaper in general use in England which could equal the Chinese in technical perfection was the flock hanging. At the end of the century colored wallpaper printed in distemper colors were cheaper and often as artistically satisfactory as the Chinese. The advent of French scenic papers made it possible to decorate rooms with views of Paris instead of Canton and with Western instead of Eastern hunting scenes.

The Chinese paper which Sir Walter Scott hung at Abbotsford must have been among the last of the long series to reach England. Though the demand for new Chinese papers ceased, they seem never to have suffered from any very general period of destruction, so that when interest in them revived they were found to be still relatively common. In spite of the numbers of these papers that have survived, the present demand for them so far exceeds the supply that hand-painted copies closely following the Chinese originals are at present being produced in London.

Editor's Note:—A very comprehensive article on Old Wallpaper, leading up to the present one, appeared in ARTS & DECORATION in February, 1939.

ANGLO-DUTCH STEM GLASSES OF THE EIGHTEENTH CENTURY

(Continued from page 11)

dren of William Beilby, Sr., who married in 1733—which moved from Durham to Newcastle apparently a few years before 1767, where enameled glasses were made at least by William and Mary. These glasses are therefore of the same period as the so-called Anglo-Dutch stemware.

One reads frequent references to glass being made during the eighteenth century in the Low Countries similar to English glass of the same period, such as in the terms of a grant made by Marie Thérèse to Sebastian Zoude in 1723, so that, in Namur, he may "porter ses ouvrages à la dernière perfection en imitant ceux que l'Angleterre fournit dans tous les pays du monde." There are records of the importation of British workmen to furnaces in the Low Countries who might have made glass like the English glass of the period, but no one, including Dr. Ferrand Hudig, than whom there is no greater authority on Dutch glass, has any information in regard to where such glasses may have been made.

From these particulars it may be inferred that probably the Anglo-Dutch type of glass was not made in the Low Countries but was made in Newcastle (or elsewhere in England) for the Dutch market as, in the case of the Beilby glass here illustrated, it is unlikely that they should have been made in Holland, sent to England to be enameled and re-exported. Yet one must bear in mind that many glasses of the Anglo-Dutch type were made and engraved at least some years before William Beilby was old enough to work. At the present time it can only be an assumption, though one that is probably correct, that these glasses were all made in England.

Luxurious Textiles



Miraculously escaping the ravages of time, but softened and mellowed by the years the Yamanaka collection of ancient fabrics, offers a wealth of decorative uses today. Priest robes from $60.00; runners from $8.00; mats from $3.00.

YAMANAKA
680 Fifth Avenue, New York
846 N. Michigan Ave. Chicago, Ill.
424 Boylston St., Boston, Mass.

The Kamin Bookshop
15 W. 56th St., off 5th Ave.
New York City
Circle 7-8393

Large Selection of Books on Art, Dance, Film and Theatre.

Open Evenings

DO YOU NEED HELP IN HOUSE FURNISHING OR DECORATION?

If you are planning to refurnish, you may want to know where to buy authentic Period or fine Modern furniture, harmonizing fabrics for curtains or chair coverings, Early hardware, Colonial wood mantels, lighting fixtures, scenic wall paper, old silver, modern glass or other accessories. If so, the staff of ARTS & DECORATION is at your service. Advice about any problems of decoration will be gladly sent to subscribers without charge.

HOME SERVICE BUREAU
ARTS & DECORATION
116 East 16th Street New York

Antiques for the Home

By ARTHUR H. TORREY

The first clockmakers in America were carpenters, though European timepieces were made by astronomers, priests, jewelers, blacksmiths or locksmiths. Being carpenters, the early Americans began using wood for the clock movements, but it was not long before they saw the advantage of brass and were ingenious enough very rapidly to develop machinery in the new material, rendering obsolete the use of wood. There are famous names among early American clock makers—Ely Terry of Connecticut, Seth Thomas, his helper, Chauncey Jerome, David Wood. They were all from New England, which was for years the great center of the clock industry in America and, so far as I know, continues to hold its lead.

The clock shown from Israel Sack is a rarity and an example of the highest development of clock making in this country. It is a bridal shelf clock in untouched condition, still retaining its original white paint, that was presented by Aaron Willard to Sam Draper of Boston. The original presentation label in Aaron Willard's handwriting appears inside. It was made in Roxbury, Mass., about 1800-10, and is one of few specimen presentation pieces known. The mirror section below was evidently made to be used above a dressing table.

Clocks have been a source of fascination since their earliest invention, which presumably occurred in the latter part of the tenth century, Pope Sylvester II being named by many authorities as the originator. Many years passed before clocks became anything other than marvels. The wonder today, when marvels are our daily food, is the accuracy and persistence of the old mechanisms which are so often as good as new and, if we are not too lazy to wind them once a week, more satisfying to our sensibilities than the harshly efficient electric clock.



THE bridal clock, made in Massachusetts about 1800, is in fine condition and is still covered with the original white paint. Israel Sack.

The handsome gaming table from Trevor Hodges belongs to the late eighteenth century — a time of grace and dignity in furniture, of decoration considerably more restrained than manners and morals! Games, especially gambling games, were excessively popular; indeed, the most innocent pastimes were likely to be enlivened by heavy betting.



A VERY elegant antique gaming table with an inlay of boxwood and tulip wood and a cross-banded border of rose wood.

A New Shop

for the collector of Antiques

We have opened a convenient downtown branch at number 36 East Fifty-Seventh Street, New York. Here displayed in frequent exhibitions are choice examples of American and English antiques selected from the large stock in our main building at 815 Madison Avenue.

GINSBURG & LEVY
815 Madison Ave.,
36 E. 57th St.,
NEW YORK



This is a genuine antique Louis XIV Mantel in dark Rouge Royal marble. Shelf 44" long and 41" high. This mantel is taken from Elsie de Wolfe's famous collection which we have recently acquired.
We are now offering many genuine pieces at very reasonable prices.

Ye Olde Mantel Shoppe
Incorporated
Established 1879
J. W. JOHNSON, PRES.
251 E. 33rd St.
New York, N. Y.



Chippendale mahogany ball and claw foot armchair made in New York about 1760-70. We have a complete stock of choice pieces for the home of today.

Israel Sack
Incorporated
61 East 57th Street, N. Y.

DECORATING TO GLASS!



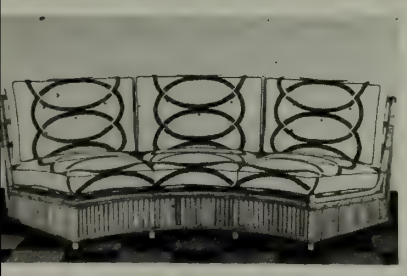
The "House of Glass" at the Fair's Town of Tomorrow presented a unique problem... how to decorate to the functional design and extensive glass areas of Pittsburgh's outstanding house... and to achieve softness, warmth, livability. The critics say we hit it right! In the Plywood House, too, we met the challenge of new materials. Daily we offer the kind of service that proves we know our Modern!

Illustrated booklet available.
Send 15c to cover mailing.

Modernage
162 East 33rd St.
New York

America's Largest Specialists in Modern Furniture

DISTINCTIVE GARDEN, TERRACE, SUN PARLOR and YACHT FURNITURE



Hollywood settee No. 5015

Sumptuously comfortable, this colorful settee is space-saving although as roomy as a full size sofa.

Exporting our specialty
Freight Prepaid to Florida

Illustrated catalog
GRAND CENTRAL WICKER SHOP, INC.
217 East 42nd St. New York City
2 Blocks east of Grand Central Station

WARD and ROME
63 E. 57th St. New York
Painted Lampshades specially designed for customer's own lamps

Rh. 4-4657 Est. 1912
H. EKISIAN
HOUSE OF AUBUSSONS
Rugs and Tapestries
Cleaning, Repairing, Lining
836 Lex. Ave., N. Y.
Bet. 63rd & 64th Sts.

• PLANS •



Before building, call and see my books of plans and exteriors.

Books { "Six Houses, Dutch & Cape Cod" $1.00; "Six Early American Houses" $1.00; "Six French Provincial Houses" $1.00; "Six One Story Cape Cod Houses" $1.00; "Stucco Houses" $10.00

HENRY T. CHILD, *Architect*
16 East 41st Street, New York, N. Y.

COLUMBIA UNIVERSITY
EVENING COURSES IN ART & ARCHITECTURE
Architectural and Industrial Design, Housing Developments, Urbanism, Modern Materials, Small House Trends, and other subjects. Also day and evening Drawing, Painting, Sculpture; day Landscape Architecture.
Write for catalog to
Director University Extension,
561 W. 116th St., New York, N. Y.
Classes begin September 28, 1939 and February 7, 1940.

TALKING SHOP



FOUR of the eight Chinese immortals are done with consummate grace in Chinese porcelain in glazes of green, brown and yellow. These charming little figures on their teakwood bases stand ten and one-half inches high and may be purchased separately for $6 each. From Yamanaka & Company, 680 Fifth Avenue, New York.



A PANDORA'S box for the modern girl holds a minute make-up compact which has cleansing pads, powder, rouge and lipstick in one and an accompanying jar holding thirty extra cleaning pads. The box is of copper and wood with a celanese silk cover. Price $5.50. From Helena Rubinstein, 715 Fifth Avenue, New York.



QUILTED chintz in a gay flower design lends this fan-back chair an old-fashioned dignity which is enhanced by the antique nail trim and the antique finish on the mahogany woodwork. The framework beneath the upholstery is northern maple and the cushion is of down. Price $108. Chintz from Stroheim & Romann. Chair from Shearman Brothers, 1 Park Avenue, New York.



THERE is always use and room for a little table such as the mahogany one at the right. It has an oval top twenty-three by fifteen and three-quarters inches, large enough to hold a tea tray and small enough to be inconspicuous if you want it to be. Price $18. From Lathrop Haynes, Inc., 392 Park Avenue, New York.

Distinguished Books on Furnishing and Building

THE FURNITURE DESIGNS OF CHIPPENDALE, HEPPLEWHITE AND SHERATON

With introductions and biographical sketches by ARTHUR HAYDEN and CHARLES MESSER STOW

HERE in one large volume are reproduced the original design books, almost unknown today, of the greatest masters of English furniture whose influence in these modern times is still a living, vital one after a century and a half. *8" x 11", 300 pages, 460 reproductions in detail. Boxed.* $4.50

COLLECTING ANTIQUES FOR THE HOME

Edited by HENRY H. SAYLOR

WRITTEN by many qualified experts, this book provides the home-maker with an authentic, entertaining survey of the whole field of antiques. 416 pages with more than 150 beautifully detailed illustrations from photographs. $3.00

SMALL HOMES OF DISTINCTION

Edited by HORACE COON

WITHIN this book is the house you are looking for; here you will find several hundred pictures, floor plans, and descriptions of selected homes by the country's leading architects, ranging in price from $3200 up. 10" x 14" Quarto. $3.75

DISTINGUISHED HOUSES OF MODERATE COST

Edited by RAYMOND T. B. HAND

ARE you going to build a house? If so, this is the book for you. It describes and illustrates fifty homes of moderate cost, it includes floor plans and specifications, it contains 125 large photographs and it represents all types of houses and all types of construction. *Spiral bound, 10" x 14".* $3.50

INSIDE 100 HOMES

Edited by MARY FANTON ROBERTS

MODERN house-dwellers who want to make their homes more beautiful and livable will find this book an unfailing source of valuable suggestions, for it brings the reader into one hundred homes that are distinguished for their good taste and beauty. It treats every aspect of decoration that can transform a home into a thing of beauty. *Illustrated, 10" x 14".* $3.50

from your bookseller, or

ROBERT M. McBRIDE & CO.
116 East 16th Street, New York

FORERUNNERS OF THE MODERN PIANO

(Continued from page 21)

mand at this period for the lacquer work of the brothers Martin, who broke away from a direct imitation of the Oriental and painted furniture, sedan chairs, etc., and followed the style of Boucher.

Although the Hitchcocks in England designed harpsichords with a five-octave keyboard, an unprecedented innovation, harpsichord making was not firmly established in England till the eighteenth century when a Fleming named Tabel brought over the tradition of Rückers workshop, which were carried on by his famous pupils Burkhardt Shudi and Jacob Kirkman. In them we have the culmination of the English eighteenth-century harpsichord—an instrument of pleasing proportions, fine craftsmanship and restrained ornamentation. The richly figured walnut of the instrument by Jacob Kirkman dated 1758 gives texture and alleviates what some might consider the monotony of the large case. It is a significant fact that in the list of subscribers, at the end of Sheraton's "Cabinet Maker" there are the names of three harpsichord makers and three musical instrument makers.

In France, too, the clavecin, which is the French name for harpsichord, reflects the spirit of all that is eighteenth century The grandiose brilliance of its tone, and its possibilities for the artist-decorator made it essentially the instrument of the salon.

But the end of the eighteenth century sees the increased popularity of the piano and with it a gradual but sure decline in the sense of design, until the apotheosis of ugliness was consummated in the Victorian cottage piano. By this time the beautiful instruments we have been describing had almost disappeared and it is only within the last few years that there has been an attempt to design pianos which will again fit into the décor of a room.

PARK AVENUE APARTMENT

(Continued from page 24)

same gay quilted chintz as used for the draperies; the color scheme is beige, lemon yellow and olive green. An unusual feature in this room, which is more conventional in general treatment than those previously described, is the fireplace mantel, ingeniously fabricated of copper and pewter, both metals harmonizing beautifully with the dominating colors.

A complete change of treatment marks the bedroom designed for feminine guests. Here the generous bay most definitely suggests the informal luxury of a country residence, the bright sunlight through the blinds further accentuating the illusion. The wallpaper is antique, printed in tones of white, gray and dark green, the last color being repeated in the hand-tufted rug. The sunny character of the interior is picked up in the spreads and the scalloped valances, both done in a lemon-yellow narrow-waled corduroy. With the feminine note definitely emphasized, and with the luxurious chaise longue and its attendant breakfast table, it would indeed be difficult to find a room more thoughtfully designed for the comfort of guests nor one which more admirably sums up the consistent combination of formal and country character which is the essence of the entire apartment.

FLOWERS FOR SUN-BAKED BORDERS

(Continued from page 34)

pink, is excellent as an edging, as is also G. *sanguineum lancastrienne. Saponaria ocymoides* has done well for me on a dry, sunny bank. For fall bloom there is nothing better than the hardy, hybrid dwarf aster, originally propagated by English horticulturists to decorate the soldiers' graves in France where something which would grow without much water or care was desired. These come in many named varieties in shades of blue and pink, lavender and white. Victor is one of the earliest and best in a list of which all seem to be good.

Because your garden is sun baked do not be discouraged! Try some of these drought resisters! Give them a light soil and have color from May until October!



101 IDEAS FOR SUCCESSFUL INTERIORS

EDITED BY MARY FANTON ROBERTS

Editor of ARTS & DECORATION

If a committee of decorators and architects were to collect the most beautiful and distinctive interiors of homes in the United States they might well have chosen the pictures and text of this book. Here, in homes of moderate cost, are many alluring interiors which are distinguished by their taste rather than by their expense.

There is no dimension to the compass of this volume, for the interiors presented in its pages are of houses and apartments of every type. There are rooms furnished and decorated in both traditional and modern styles. All of the rooms of the house of today are represented in great variety—dining rooms, living rooms, libraries, bedrooms, bathrooms, halls and playrooms.

Whether you are furnishing a new house from the ground up, refashioning your present rooms, adding new upholstery, hangings or wall paper, or merely rearranging your present furnishings for better effect, this book will show how to do it in a taste that is unchallenged in its simplicity and charm. *With many illustrations, $3.50*

FURNISHING WITH ANTIQUES

EDITED BY ROBERT MEDILL McBRIDE

The unique feature of this book is its interpretation of the various periods of furniture and accessories with special reference to their adaptability to home furnishing. Another virtue is its special value for the more modest buyer of antiques rather than for the lavish spender.

The opening chapters, devoted to a discussion of the successive periods in fine English furniture—Jacobean, Queen Anne, Chippendale, Hepplewhite, Sheraton and Early Victorian—show how to select the best examples of the various types and offer a delightfully lucid guide to their identifying marks. The fundamental information contained in this section of the book forms a fine introduction to the classic styles of furniture, and, while written by men of expert knowledge, is both understandable and entertaining to the reader.

Furnishing With Antiques is an invaluable book both for the beginner in antique buying and the experienced collector; the wide range of subjects covered makes it especially valuable for those who are furnishing a home rather than for those who are merely collecting special items. *With many illustrations, $3.50*

from your bookseller, or

ROBERT M. McBRIDE & COMPANY
116 East 16th Street **New York**



MOUNT ROYAL HOTEL

MONTREAL - CANADA

for BUSINESS and PLEASURE

Here the world's cultures—that of old England, ancient France and modern America—meet and blend, radiating around the commercial and social centre of the great French-Canadian metropolis, Montreal. Visit the gay and glamorous Normandie Roof, "America's most beautiful room", atop the Mount Royal Hotel.

J. ALDERIC RAYMOND, President
VERNON G. CARDY
Vice-President and Managing Director



MAKING GOOD BEFORE FORTY

By Walter B. Pitkin

This vigorous, practical antidote for the depression makes stimulating, helpful reading.

Recommended by the Book-of-the-Month Club

$2.00 *at all bookstores*

ROBERT M. McBRIDE & CO.
116 E. 16th Street **New York**

PERMANENT EXHIBITS OF ANTIQUES
FINE HAND-MADE FURNITURE AND DECORATED ROOMS

New York, N. Y.

Jacques Bodart, Inc. 385 Madison Avenue. French antiques and reproductions.

Brunovan, Inc., 383 Madison Avenue. French antiques and reproductions.

Cassard Romano Co., Inc., 305 E. 63rd Street. French and English antiques and reproductions.

Charak Furniture Company, 444 Madison Avenue. Eighteenth century English and American reproductions and contemporary furniture.

Grosfeld House, 320 East 47th Street. Contemporary furniture and reproductions of traditional furniture.

Trevor E. Hodges, Ltd., 204 E. 47th Street. Eighteenth century English antiques and reproductions made in England.

The Kensington Shop, 385 Madison Avenue. French 18th Century and Provincial in woods and finishes of the Periods. Furniture by Tomlinson.

Kittinger Company, 385 Madison Avenue. Reproductions of eighteenth century English and American furniture.

The Manor House, Inc., 383 Madison Avenue. Reproductions of French Provincial and English eighteenth century furniture.

Harry Meyers Company, 444 Madison Avenue. Eighteenth century English antiques and reproductions.

The Old Colony Furniture Company, 385 Madison Avenue. Reproductions of eighteenth century English and American furniture.

Palmer & Embury Mfg. Co., 383 Madison Avenue. Reproductions of English eighteenth century furniture.

Richter Furniture Company, Inc., 510 E. 72nd Street. Eighteenth century English and American reproductions.

Schmieg & Kotzian, Inc., 521 E. 72nd Street. Reproductions of eighteenth century English and French furniture.

W. & J. Sloane, 575 Fifth Avenue. "House of Years" and "Sloane Street."

Shaw Furniture Company, 383 Madison Avenue. Contemporary furniture and reproductions of traditional furniture.

Shearman Brothers Company, 1 Park Ave. Reproductions of 18th Century English and American upholstered furniture.

Tapp, Inc., 383 Madison Avenue. Contemporary furniture and reproductions of traditional furniture.

The Williamsburg Galleries, 385 Madison Avenue. English 18th Century Adaptations in the Williamsburg manner. Furniture by Tomlinson.

Wood & Hogan, Inc., 383 Madison Avenue. Eighteenth century English antiques and reproductions made in England.

Boston, Mass.

Robert W. Irwin Co., Inc., 495 Albany Street. Contemporary furniture and reproductions of traditional furniture.

Charak Furniture Company, 38 Wareham Street. Eighteenth century English and American reproductions and contemporary furniture.

Old Colony Furniture Company, 495 Albany Street. Reproductions of eighteenth century English and American furniture.

Shaw Furniture Company, 383 Boylston St. Contemporary furniture and reproductions of traditional furniture.

Wood & Hogan, Inc., 393 Boylston Street. Eighteenth Century English antiques and reproductions made in England.

Buffalo, N. Y.

Kittinger Company, 1893 Elmwood Avenue. Reproductions of eighteenth century English and American furniture.

Shearman Brothers Company, 280 Delaware Ave. Reproductions of 18th Century English and American upholstered furniture.

Chicago, Ill.

Charak Furniture Company, 155 E. Superior Street. Eighteenth century English and American reproductions and contemporary furniture.

Trevor E. Hodges, Ltd., 152 E Superior Street. Eighteenth century, English antiques and reproductions made in England.

Robert W. Irwin Company, Merchandise Mart. Contemporary furniture and reproductions of traditional furniture.

The Kensington Shop, 1776 Merchandise Mart. French 18th Century and Provincial in woods and finishes of the Periods. Furniture by Tomlinson.

The Manor House, Inc., 823 S. Wabash Avenue. Reproductions of French Provincial and English eighteenth century furniture.

Shearman Brothers Company, 1674 Mdse. Mart. Reproductions of 18th Century English and American upholstered furniture.

Tapp, Inc., 1732 Arcade Place. Contemporary furniture and reproductions of traditional furniture.

The Williamsburg Galleries, 1776 Merchandise Mart. English 18th Century Adaptations in the Williamsburg manner. Furniture by Tomlinson.

Wood & Hogan, Inc., 155 E. Superior Street. Eighteenth century English antiques and reproductions made in England.

Jamestown, N. Y.

Shearman Brothers Company, Furn. Mfrs. Bldg. Reproductions of 18th Century English and American upholstered furniture.

Los Angeles, Calif.

Jacques Bodart, Inc., 816 So. Figueroa Street. French antiques and reproductions.

Charak Furniture Company, 3262 Wilshire Blvd. Eighteenth century English and American reproductions and contemporary furniture.

Trevor E. Hodges, Ltd., 816 So. Figueroa Street. Eighteenth century English antiques and reproductions made in England.

The Manor House, Inc., 816 So. Figueroa Street. Reproductions of French Provincial and English eighteenth century furniture.

Old Colony Furniture Company, 816 So. Figueroa Street. Reproductions of eighteenth century English and American furniture.

Palmer & Embury Mfg. Co., 816 So. Figueroa Street. Reproductions of English eighteenth century furniture.

Tapp, Inc., 816 So. Figueroa Street. Contemporary furniture and reproductions of traditional furniture.

HUGHES PRINTING CO.
EAST STROUDSBURG, PA.

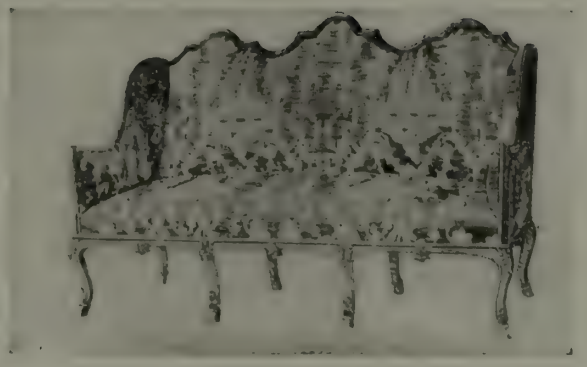
TEST YOUR KNOWLEDGE

NOT A GAME, BUT SOME SERIOUS QUESTIONS—

CAN YOU—

1. *Identify each of these settees as to period and country?*

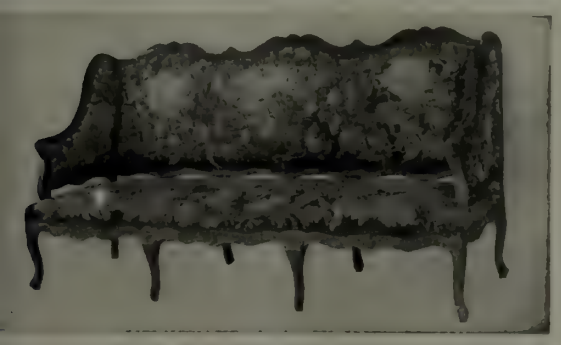














ARTS AND DECORATION HOME STUDY COURSE IN INTERIOR DECORATION

enables you to answer any of these questions, and countless others, at a glance.

Thirty lessons have been arranged and simplified from a vast mass of material assembled through years of research.

By study at home you will be initiated into the mysteries of color, harmony, design, arrangement, treatment of the new modes.

Learn to create lovely rooms to reflect your personality and taste. Know historical style, present day modifications, choice of fabrics and accessories.

There is a demand for the man or woman who is a trained interior decorator. A fascinating vocation.

Clip the coupon below and mail it today! As soon as it reaches us we will send you our free booklet describing the course in detail. You incur no obligation whatsoever.

MAIL THE COUPON NOW!

2. *Choose the correct room in the house for each?*
3. *Tell which could be used together in the same room?*
4. *Select the furnishings and accessories to harmonize with them?*
5. *Take any one as a nucleus and create a charming room around it?*

Wouldn't you like to know the answers to these questions and the hundreds of others that come up every day?

You would not expect to derive the fullest enjoyment from a great symphony, or an old master, without knowing something of the motifs behind the finished work.

To appreciate a symphony, you must know something about symphonic form, something about the composer, his times, his personality, his technique, his underlying theme.

To enjoy the full measure of the beauty of a great work of art, you must know something of the general school that influenced the artist, something about the work of his contemporaries, something about form, color treatment.

The same is true of furniture. No matter how many fine and costly pieces you may examine, or own, you can never hope to appreciate them intelligently until you know something of their background.

But of more importance is the great personal satisfaction a knowledge of the subject will bring you, a subject which is constantly by your side. Wherever you turn, there are beautiful interiors offering themselves for your enjoyment. The lines of a chair, the detail of its carving, the scenes its historical background call to your imagination, provide a fascination which will never allow you a moment of boredom.

But aside from the cultural aspects, such knowledge has immense *practical* value. It enables you to create a beautiful home for yourself, to buy wisely, choosing furnishings which will never be "out of style." And should you ever desire it, you will find the door open to a delightful career. Here is an ideal outlet for your artistic talents, and a fascinating path to financial independence.

ARTS AND DECORATION HOME STUDY COURSE IN INTERIOR DECORATION,
116 East 16th Street, New York, N. Y.

Please send me your free booklet describing your Home Study Course in Interior Decoration.

Name

Address

A & D Sept., 1939

BURLINGAME
PUBLIC LIBRARY
Burlingame, Cal.

FROM 18TH Century France
comes this paradoxically modern note of chaste elegance

Moderns intent on escaping banality have rediscovered with delight these deceptively simple, subtly rich furniture designs, created with Gallic perfection of taste in the Golden Age of French artistry. Pieces such as these form a charming ensemble or combine, with exquisite tact, with furnishings from other periods to enliven dull corners.

Tomlinson recreates these engaging pieces with true Gallic harmony of fabrics and design. Checked by experts for livability—fabrics rich in style and texture yet readily cleanable—sturdy interior construction and exclusive, durable finish to withstand wear in active modern homes. Tomlinson Galleries, 385 Madison Avenue, New York City.



Furniture by Tomlinson

NEW HOMES EAST AND WEST

DO NOT CUT, TEAR OR DEFACE
BOOKS OR MAGAZINES.

ARTS & DECORATION

OCTOBER 1939 • 35 CENTS

BURLINGAME
PUBLIC LIBRARY
Burlingame, Cal.





Courtesy Frederick T. Rank, Inc.

Consult Your
DECORATOR

To the Interior Designer faced with the problem of furniture to be made to special order—Tapp, Inc., can be of inestimable assistance.

Tapp designers and craftsmen, nationally known for their creations of exquisitely fine furniture in any period, are ready at all times to cooperate with you in achieving the utmost in quality and design, and can assure you complete satisfaction.

TAPP INC.

NEW YORK — CHICAGO — DALLAS — LOS ANGELES

BURLINGAME
PUBLIC LIBRARY
Burlingame, Cal.



A ROOM LUXURIOUSLY CARPETED WITH

Kentshah

AVAILABLE IN OVER 200 LOVELY SHADES

Lustrous . . . luxurious . . . lasting . . . Kentshah is a seamless carpeting, handwoven in the Orient to our own specifications. Although unusually deep-piled, it does not show footprints; after long years of service its beauty is undimmed. And speaking of beauty, more and more women are choosing shades in carpeting with a double purpose in mind . . . as an attractive background for their own charms as well as those of the room. With over 200 shades in Kentshah for your choice, you are sure to find just the right shade to carry out this two-fold beauty aim. We invite you to come in to talk over your floor-covering problems with our experts . . . to see our unexcelled collection of rugs and carpeting, both imported and domestic.

K-C

Available for quick delivery

CHRISTMAS SUGGESTION: A small Oriental Rug from our incomparable collection makes an unusual and highly appreciated gift.

KENT-COSTIKYAN 711 FIFTH AVENUE NEW YORK

FOUNDED 1886 at 55th Street Phone WIckersham 2-2300

ANTIQUE AND MODERN ORIENTALS . . . AUBUSSON AND SAVONNERIE CARPETS . . . NEEDLEPOINTS — BESSARABIANS
CHENILLES AND BROADLOOMS — HAND TUFTED RUGS MADE TO ORDER

Consult Your DECORATOR

You have seen the renascence of American taste. You have seen emerge within a few years, a new conception of living—new aesthetics which have made fundamental changes in every aspect of American life. Look to the American artists who are capturing this country on canvas with so much imaginative perception . . . the New Architecture with its planned communities, efficient factories, gleaming commercial buildings, and clean, livable homes . . . smooth-skinned air liners and slick, light-weight trains racing across the continent . . . the fascinating logic of the contemporary kitchen pan. You are especially well-informed of this important change; it has been brought to you with amazing clarity on the pages of magazines devoted to the home furnishings field.

The rooms you live in are the most intimate expressions of this new thought. Here the creative energy of the decorator has produced new fabrics, new lighting, new furniture designs assembled in interiors which set new standards of comfort and beauty. You have been well-informed of this work. The study, the experiments, the triumphs of these artist-designers, reported pictorially and editorially by ARTS & DECORATION and others in the field, have served to crystalize your inherent tastes into specific desires. You know what you want your home to look like.

To translate your tastes into well-designed rooms, however, requires, more than ever, the training and professional detachment of the decorator. No longer is the creation of the rooms in which you live a hit-or-miss process. Nor does the fact that interior design today, complex and esoteric as it is, mean that it must necessarily be impersonal or lacking in fun. You will find a tremendous adventure in the critical selection of your furnishings from the wealth of sources which your decorator has at his disposal; and as your rooms become tangible realities you will find pleasure in knowing that your tastes have been expressed efficiently and well. Today, perhaps, you may decide to go ahead and get the interiors you really want. So, be sure to:

CONSULT YOUR DECORATOR!

Robert Lampee

& Decoration is published monthly except July, by McBride, Andrews & Co., Inc. Publication Office, 34 N. Crystal St., East Stroudsburg, Pa. Editorial and general offices, East 16th St., New York, N. Y. Subscription is $3.00 a year; 35 cents a copy. For foreign postage add $1.00; for Canadian postage, 50 cents. Entered as second class matter e post office at East Stroudsburg, Pa., under the act of March 3, 1879. Copyright 1939 by McBride, Andrews & Co., Inc.



Vernon Howe Bailey

Suites at the Plaza

This sketch reveals the charm and the individuality of the spacious rooms at the Plaza. All year or winter occupancy.

Henry A. Rost, President and Managing Director

THE PLAZA • FACING CENTRAL PARK • FIFTH AVE. AT FIFTY-NINTH ST.



ARTS & DECORATION

Volume L1 October, 1939 Number 1

Mary Fanton Roberts, Editor
Heyworth Campbell, Art Editor

BOARD OF CONSULTING EDITORS

Harrie T. Lindeberg, Frank Lloyd Wright, Jonas Lie, Walter Hampden, Eva Le Gallienne, Lily Pons

CONTENTS

Old Monterey Houses Influence Modern Homes *Martha B. Darbyshire* 6

Collecting Old Lustre *Jeanette R. Hogdon* 12

Distinguished Rooms 14

Mojave Desert Inspired This Architecture *Martha L. Brindley* 16

Sculpture in Limited Editions 19

The Seven Most Favored Deciduous Trees 20

A Woodshed Becomes a Guest House.. *Robert Medill* 24

Maidenhead — A Fourteenth-Century Spoon *Norman Cask* 27

Beyond the Vision of Alchemy *Elizabeth M. Kaufer* 28

New Glass Curtains Brighten Our Outlook 31

Building a House to Suit the Furniture. *Mabel L. Foster* 32

Antiques for the Home *Arthur H. Torrey* 36

Talking Shop 38

ARTS & DECORATION is published monthly, except July, by McBride, Andrews & Co., Inc., Robert M. McBride, President; Russell Hughes, Treasurer; E. C. Turner, Secretary. Publication office: 34 North Crystal Street, East Stroudsburg, Pa. Editorial and general offices: 116 East 16th Street, New York. Advertising offices: New York—116 East 16th Street; Chicago—520 North Michigan Avenue; Santa Barbara, Cal.—9 East De La Guerra; London, E.C.4, England—23 Fleet Street. Subscription price: One year, $3.00: two years, $5.00. For Canadian postage add 50c per year; for foreign postage add $1.00 per year. We are not responsible for unsolicited manuscripts or illustrations. Copyright 1939 by McBride, Andrews & Co., Inc.

PERMANENT EXHIBITS OF ANTIQUES FINE HAND-MADE FURNITURE AND DECORATED ROOMS

New York, N. Y.

JACQUES BODART, INC. 385 Madison Avenue. French antiques and reproductions.

BRUNOVAN, INC., 383 Madison Avenue. French antiques and reproductions.

CASSARD ROMANO CO., INC., 305 E. 63rd Street. French and English antiques and reproductions.

CHARAK FURNITURE COMPANY, 444 Madison Avenue. Eighteenth century English and American reproductions and contemporary furniture.

GROSFELD HOUSE, 320 East 47th Street. Contemporary furniture and reproductions of traditional furniture.

TREVOR E. HODGES, LTD., 204 E. 47th Street. Eighteenth century English antiques and reproductions made in England.

THE KENSINGTON SHOP, 385 Madison Avenue. French 18th Century and Provincial in woods and finishes of the Periods. Furniture by Tomlinson.

KITTINGER COMPANY, 385 Madison Avenue. Reproductions of eighteenth century English and American furniture.

THE MANOR HOUSE, INC., 383 Madison Avenue. Reproductions of French Provincial and English eighteenth century furniture.

HARRY MEYERS COMPANY, 444 Madison Avenue. Eighteenth century English antiques and reproductions.

THE OLD COLONY FURNITURE COMPANY, 385 Madison Avenue. Reproductions of eighteenth century English and American furniture.

PALMER & EMBURY MFG. CO., 383 Madison Avenue. Reproductions of English eighteenth century furniture.

RICHTER FURNITURE COMPANY, INC., 510 E. 72nd Street. Eighteenth century English and American reproductions.

SCHMIEG & KOTZIAN, INC., 521 E. 72nd Street. Reproductions of eighteenth century English and French furniture.

W. & J. SLOANE, 575 Fifth Avenue. "House of Years" and "Sloane Street."

SHEARMAN BROTHERS COMPANY, 1 Park Ave. Reproductions of 18th Century English and American upholstered furniture.

TAPP, INC., 383 Madison Avenue. Contemporary furniture and reproductions of traditional furniture.

THE WILLIAMSBURG GALLERIES, 385 Madison Avenue. English 18th Century Adaptations in the Williamsburg manner. Furniture by Tomlinson.

WOOD & HOGAN, INC., 383 Madison Avenue. Eighteenth century English antiques and reproductions made in England.

Boston, Mass.

ROBERT W. IRWIN CO., INC., 495 Albany Street. Contemporary furniture and reproductions of traditional furniture.

CHARAK FURNITURE COMPANY, 38 Wareham Street. Eighteenth century English and American reproductions and contemporary furniture.

OLD COLONY FURNITURE COMPANY, 495 Albany Street. Reproductions of eighteenth century English and American furniture.

WOOD & HOGAN, INC., 393 Boylston Street. Eighteenth Century English antiques and reproductions made in England.

Buffalo, N. Y.

KITTINGER COMPANY, 1893 Elmwood Avenue. Reproductions of eighteenth century English and American furniture.

SHEARMAN BROTHERS COMPANY, 280 Delaware Ave. Reproductions of 18th Century English and American upholstered furniture.

Chicago, Ill.

CHARAK FURNITURE COMPANY, 155 E. Superior Street. Eighteenth century English and American reproductions and contemporary furniture.

TREVOR E. HODGES, LTD., 152 E Superior Street. Eighteenth century, English antiques and reproductions made in England.

ROBERT W. IRWIN COMPANY, Merchandise Mart. Contemporary furniture and reproductions of traditional furniture.

THE KENSINGTON SHOP, 1776 Merchandise Mart. French 18th Century and Provincial in woods and finishes of the Periods. Furniture by Tomlinson.

THE MANOR HOUSE, INC., 823 S. Wabash Avenue. Reproductions of French Provincial and English eighteenth century furniture.

SHEARMAN BROTHERS COMPANY, 1674 Mdse. Mart. Reproductions of 18th Century English and American upholstered furniture.

TAPP, INC., 1732 Arcade Place. Contemporary furniture and reproductions of traditional furniture.

THE WILLIAMSBURG GALLERIES, 1776 Merchandise Mart. English 18th Century Adaptations in the Williamsburg manner. Furniture by Tomlinson.

WOOD & HOGAN, INC., 155 E. Superior Street. Eighteenth century English antiques and reproductions made in England.

Jamestown, N. Y.

SHEARMAN BROTHERS COMPANY, Furn. Mfrs. Bldg. Reproductions of 18th Century English and American upholstered furniture.

Los Angeles, Calif.

JACQUES BODART, INC., 816 So. Figueroa Street. French antiques and reproductions.

CHARAK FURNITURE COMPANY, 3262 Wilshire Blvd. Eighteenth century English and American reproductions and contemporary furniture.

TREVOR E. HODGES, LTD., 816 So. Figueroa Street. Eighteenth century English antiques and reproductions made in England.

THE MANOR HOUSE, INC., 816 So. Figueroa Street. Reproductions of French Provincial and English eighteenth century furniture.

OLD COLONY FURNITURE COMPANY, 816 So. Figueroa Street. Reproductions of eighteenth century English and American furniture.

PALMER & EMBURY MFG. CO., 816 So. Figueroa Street. Reproductions of English eighteenth century furniture.

TAPP, INC., 816 So. Figueroa Street. Contemporary furniture and reproductions of traditional furniture.

FRANK BUCK

has written a new book! The adventurous author of *"Bring 'Em Back Alive"* has long been known as one of the greatest living authorities on the personalities of wild animals, and in ANIMALS ARE LIKE THAT! Mr. Buck tells about animals in the jungle and in captivity and why and how it is that they behave as they do.

"All creatures have their human as well as their animal side," says Mr. Buck. Do animals all think alike? Have elephants got long memories, as they are reputed to have? What animals think fastest? Which jungle beast is the most dangerous? How do wild animals adapt themselves to captivity? These are just a few of the thousand and one questions which people are continually asking; the author answers them with case histories and an authoritative knowledge of the subject.

Here, then, is endless adventure, conquering and living in close quarters with the wild, by a fearless adventurer and student of natural history who has crossed the Pacific countless times in quest of game, who has circumnavigated the globe over and over again, who has had hand-to-hand encounters with scores of animals of jungle and plain and who has knocked out at least one orang-utan in a fight.

ANIMALS IN ACTION is exciting and wholesome adventure, of man pitting his ingenuity against animal instinct, of the fascinating study of animal traits and personalities and of the humor and pathos of animal life in the wilderness and in captivity.

With many dramatic photographs. $2.50



Animals Are Like That

NEW McBRIDE BOOKS FOR AUTUMN READING

I LIVED WITH THE ESKIMOS

By SYDNEY R. MONTAGUE

I LIVED WITH THE ESKIMOS is the exciting story of a young Canadian Mounted Policeman who for three years was stationed at Port Burwell, an island at the Eastern entrance to Hudson Strait on the edge of the Atlantic Ocean, and on the very rim of the mainland which stretches across the seaboard of Labrador.

The author was only twenty-one years old when he was sent by the Canadian government to this difficult and lonely outpost of the north. Shipwrecked, lost on ocean ice, twice facing death from starvation, he was to stay north long enough to see the first pioneering airplanes come there by steamship.

I LIVED WITH THE ESKIMOS has been written for older boys but it will fascinate readers of every age.

Illustrated. $2.00

NORTH TO ADVENTURE

By SYDNEY R. MONTAGUE

Uniform with I LIVED WITH THE ESKIMOS

Illustrated. $2.00

THE PRIVATE LIVES OF BIRDS

By DR. HENRY SMITH WILLIAMS

Few people have had the basic scientific knowledge and the patience in their study of bird life and action that is possessed by Dr. Williams, physician and scientist, who has devoted a long life to study and research in his avocation as a naturalist. In THE PRIVATE LIVES OF BIRDS he writes particularly of the highly interesting instinct, mentality and activities of birds, both resident and migratory.

Dr. Williams' understanding of bird life, built on a fundamental knowledge of human, bird and animal behavior, is the result of careful observance and experimentation throughout many summers and winters at his home, a veritable bird paradise, in Connecticut. After reading this book, bird life takes on a new significance and the average person who has only a casual acquaintance with his bird neighbors will learn how to know them intimately and conduct experiments in understanding their tastes and habits. *Profusely illustrated. $3.00*

WHY MEDDLE IN EUROPE?

By BOAKE CARTER

If you want to know the significance of the news behind the headlines this book will tell it to you. Its author is Boake Carter, radio editorialist and columnist, who has long been acknowledged one of America's shrewdest interpreters of the international scene.

WHY MEDDLE IN EUROPE? answers the pertinent questions that are on the lips of millions of Americans concerning the European crisis. In it Mr. Carter, aided by facts gleaned from official government documents, private papers, standard treatises and official statements, answers with startling clarity such questions as these: What is our stake in Europe, direct and indirect? Should we and can we remain neutral? Can we wage economic warfare and keep out of armed conflict?

Among the various books which have recently appeared about Europe and America's relationship to it, none we believe expresses with greater clarity the implications of our active participation in the disputes of Europe. Every thinking American should read this book. *$2.00*

NOTHING BUT DANGER

Edited by FRANK HANIGHEN

"Readers cannot remain unmoved by the amazing mosaic of this book," says Mr. Hanighen in his introduction to this "personal history" of the horror, adventure, tragedy and humor experienced by a group of world-famous correspondents covering a European civil war.

Here are told for the first time those incredibly real stories of adventure, espionage, danger and sudden death which are successfully killed by every censor. There are accounts of matchless courage and astonishing bravery, cold-blooded murder and nonchalant disregard of danger, of heart-filling tragedy and hilarious comedy in the seemingly inevitable face of death. Though true stories of our own world of today, they might be inventions of our masters of romantic fiction.

Frank Hanighen is well known as a journalist and as the co-author of "Merchants of Death." *$2.75*

MAXIMS TO MUSIC

for the

Well-Tempered Piano Child

By SIGMUND SPAETH

Author of "Read 'Em and Weep", etc.

With illustrations by TONY SARG.

Here is an opportunity to have your children learn the maxims, mottoes and traditional sayings that were so familiar to past generations. This collection of traditional proverbs, mottoes, and maxims of the world has been selected, explained and fitted to music for youth benefit as well as theirs.

In MAXIMS TO MUSIC Sigmund Spaeth accomplishes a triple purpose: he assembles the best of the world's maxims in an attractive arrangement; he makes them singable and thus easily remembered by children; and, following one of the oldest axioms of psychology, he adapts for his musical settings melodies from the great composers and folk songs of the world.

Illustrated. $2.00

CALL TO ADVENTURE!

By ALOHA BAKER

ALOHA BAKER has taken her place in the front rank of the limited company of women adventurers. Even when a slip of a girl she craved a sight of the world at any cost. She got her wish in generous measure and in this, her first book, she tells the dramatic story of her first adventurous tour with a few companions, made without capital save that which was earned along the way.

Today she is known around the globe as "the world's most widely traveled woman." In the past eight years she has circled the world three times, visiting eighty-five countries and becoming, in the course of her many journeys, a Colonel in the Red Army of Siberia, a hunter of banteng bulls and elephants in Indo-China, a guest of the head hunters of Luzon, a friend of Javanese temple dancers and a confidante of Chinese bandits. During the last few years she has traveled more than 75,000 miles through twenty-five countries and four continents. *Illustrated. $2.00*

AROUND THE WORLD WITH BOBBY AND BETTY

By CARVETH WELLS

Bobby and Betty, who have become young America's most famous travelers, now set off on a trip around the world in company with that inimitable explorer and author Carveth Wells. Crammed full of information, entertainment and adventure, the story of their travels by sea, land and air will delight children of almost every age.

AROUND THE WORLD WITH BOBBY AND BETTY combines natural history, geography and general knowledge in a manner so fascinating that learning becomes a delightful pastime. *Illustrated. $2.00*

THE BODY BEAUTIFUL—Volume 5

Compiled and Edited by
HEYWORTH CAMPBELL

This is the fifth volume in a notable series which is universally regarded as containing the foremost collection of photographs of the nude human body. THE BODY BEAUTIFUL V exceeds its predecessors both in the beauty of its contents and the novelty of its layout. In it the world's foremost photographers have combined to create a remarkable collection of camera studies of the human form.

An additional feature of this year's volume is the discussion of lighting the figure by Mario Scacheri, well-known photographer and author of "The Fun of Photography." Both the professional and the amateur will find much helpful information in Mr. Scacheri's pertinent comments.

With more than 100 photographs. Printed in gravure, spiral binding. Boxed. $3.00.

From your bookseller, or

Robert M. McBride & Company - 116 East 16th Street, New York.

ARTS &



D D. McMURRAY, ARCHITECT

THE Carlton B. Swift house astonishes the beholder by its close resemblance to the famous Larkin house in Monterey. Instead of adobe construction, the house has been built of board and batten and plaster.

BELOW is a close-up of the patio and garden of the Swift home.



PUBLIC LIBRARY
Burlingame, Cal.

DECORATION

OCTOBER • Vol. LI • No. 1

Old Monterey Houses Influence Modern Homes

By MARTHA B. DARBYSHIRE

Photos: George D. Haight



CALIFORNIA has its indigenous architecture but, contrary to the consensus of opinion, it is not wholly Spanish—at least, when it comes to houses. True, the early missions were of Spanish design. Naturally so. They were built by the Spanish and Mexicans before the Americans came to California. There was also a period when Spanish architecture burst into such a flame of popularity that the entire state sought shelter under tile roofs. Houses, public buildings, even gas stations went Spanish. The landslide to arched cloisters and tile roofs and floors were so comprehensive that visitors to the state went back to their homes with but a single picture of California homes. Though they admired the dignified Spanish architecture, they agreed it was not for them. Definitely it was not a practical type of construction for colder climates. This meant that California's indigenous architecture could not be passed on to the rest of the country as the pillared mansions of the South and the quaint farmhouses of New England had been.

It has taken a long time to convey the idea that early California house architecture was not Spanish. Even the Californians were slow to wake up to the truth. Perhaps they saw so much Spanish architecture all about them, they forgot about the old Monterey houses—those simple, balconied dwellings that date back to the Americans' arrival in California. In the years between 1830 and 1840, California was prosperous. Monterey, a seaport and the capital of the state at that time, was the center of life in the north for the big ranchers. Hides and tallow were plentiful, and trading with the east coast was at its height. Wealth gave time for social and cultural activities. The building which followed is a transcript of history. The houses were built mainly for comfort. There was no effort to complicate construction. It was merely a modest handing-on to generations to come, from both the New England and Spanish settlers, well-worn and tried traditions worked out with the materials



THE stairway and foyer of the Swift house at Pasadena, unique in its arrangement of a fine collection of old pottery.

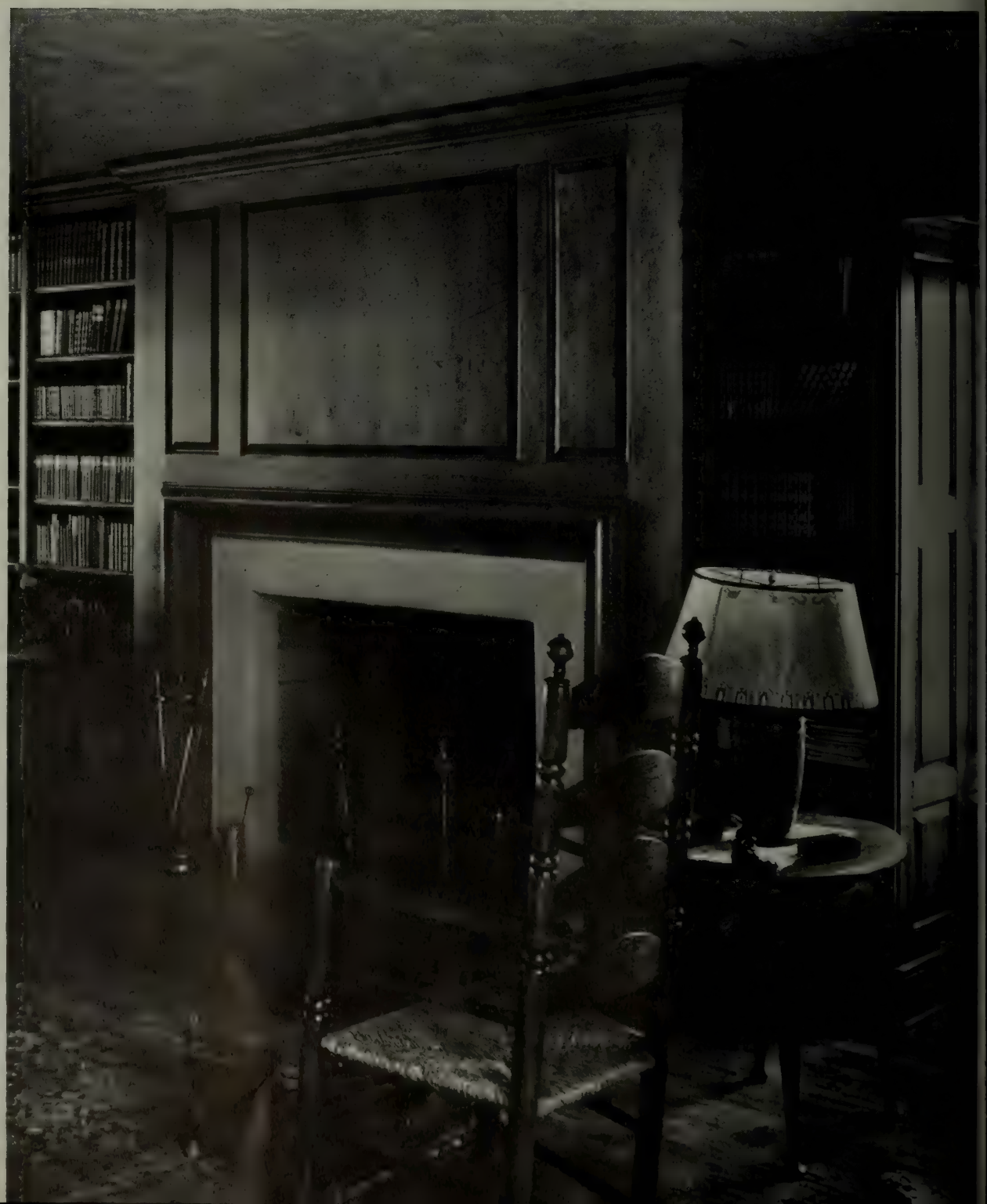
BELOW is the fireplace in the living room of the Swift home. The walls, as well as the fireplace, are finished with hand-hewn paneling in austere but elegant design.

hand. The influence of the New ngland workmen (many of them ship rpenters) was, however, stronger than e Spanish influence.

There was nothing fantastic or friv-ous in the detail of these early houses, d what is almost amusing to us today, ere was very little variation in the floor ans. Quite a contrast to our modern nception that a house, to be attractive, ust be different. Once a floor plan as worked out which suited the simple d hospitable life of the times, the en-re populace was, apparently, over the mp with all drafting problems. After l, it was pretty sound judgment, in ose days of difficult construction, to ttle upon one general scheme and stay ith it.

The ground floor plan of the Mon-rey houses included the living room, ning room, kitchen, storage rooms, d the verandah from which stairs lead to the balcony except in the houses uilt by the Yankees which had inside airs. Their plan was eventually the nerally accepted one. Bedrooms were ually on the second floor with entrance f the balcony.

The houses resembled each other not ly in floor plan but also in construc-on, which was simple in the extreme. s labor and dirt were plentiful, it was natural thing to build as the mission









THE San Marino home of Mr. and Mrs. Thomas N. St. Hill with its second-story balcony has a graceful stairway, leading up from a paneled entrance hall. The library, below, with chintz-covered chairs and curtains to match, is one of the most charming and home-like of all the rooms in the St. Hill house.

builders had done, with sun-dried adobe bricks. The ground walls averaged three feet in depth. The upper walls were usually two feet, the offset being on the inside to add greater floor space to the upstairs rooms. The outside walls of the better houses were covered with mud plaster and whitewashed to protect the surface from rain. There is an old saying, "The whitewashers' brushes were never still," which must have been very true. On the walls of the old Monterey houses the writewash is so thick that it has actually formed a coat of lime plaster. Board and batten were used in construction in some cases but sparingly. They had redwood and pine in the forests but it was hard to saw into lumber. Roof coverings varied. Where redwood was abundant, hand-riven shingles or shakes were used. Again, where good clay was found, tile was employed.

It is, then, the two-story balconied Monterey house along with its modified one-story rambling dwelling, built with long verandas, which is truly the indigenous house of California. The avalanche of Spanish architecture came much later and, ironically enough, found its greatest boosters among easterners who had moved to California. Today, Spanish architecture is either dead or fast dying. The reason is plain enough. It was not as practical and suited to the American idea of everyday living as it

ONE of Mr. McMurray's houses was planned after the old Monterey homes for Dr. and Mrs. Anson Hoyt at Pasadena. In the picture above, the porch and patio with a view of the distant mountains are shown through an arched entrance to the cloister.

as attractive to the eye. The tile floors ere cold. The interiors were gloomy. merican furniture was out of place in ne foreign background and correct Spanish and Mexican furniture, though interesting in design, lacked the luxurious comfort which inherent taste desired. It was perhaps some fourteen or fifteen years ago that native Californians, as well as newcomers, awoke to the charm of old Monterey houses. Immediately there was a great skirmish to locate, buy

PLANTING for this façade, as for most of the other houses, seems to follow a design of decoration which adds much beauty to the terrace. The windows and doors are all flatly inset.



THE most pronounced Spanish influence in these houses is seen in their staircases. This one in the Hoyt home is particularly interesting with its wood balustrade.





QUITE different in type is the house of Katherine N. Romer. A high wall built of fieldstone is in curious contrast to the rather delicate type of the building. The house, set back from the roadway, is built of plaster with a veranda running across the front and one side. The roof is of tile and the chimney definitely an old Spanish model. F. Nelson Breed and Donald D. McMurray are the associated architects. Vera Breed is the landscape architect.

THE house of Mr. and Mrs. Herbert G. Clifford below was suggested by the old Camulos ranch near Peru, California. The house is of plaster; the stairway and balustrade suggest English influence.

and restore the old houses. As there were no great number of them to be found, the next best thing was to build in replica. The new Monterey houses are a modified version of the old ones with changes in floor plans and building materials. The exterior appearance, however, has been kept remarkably true.

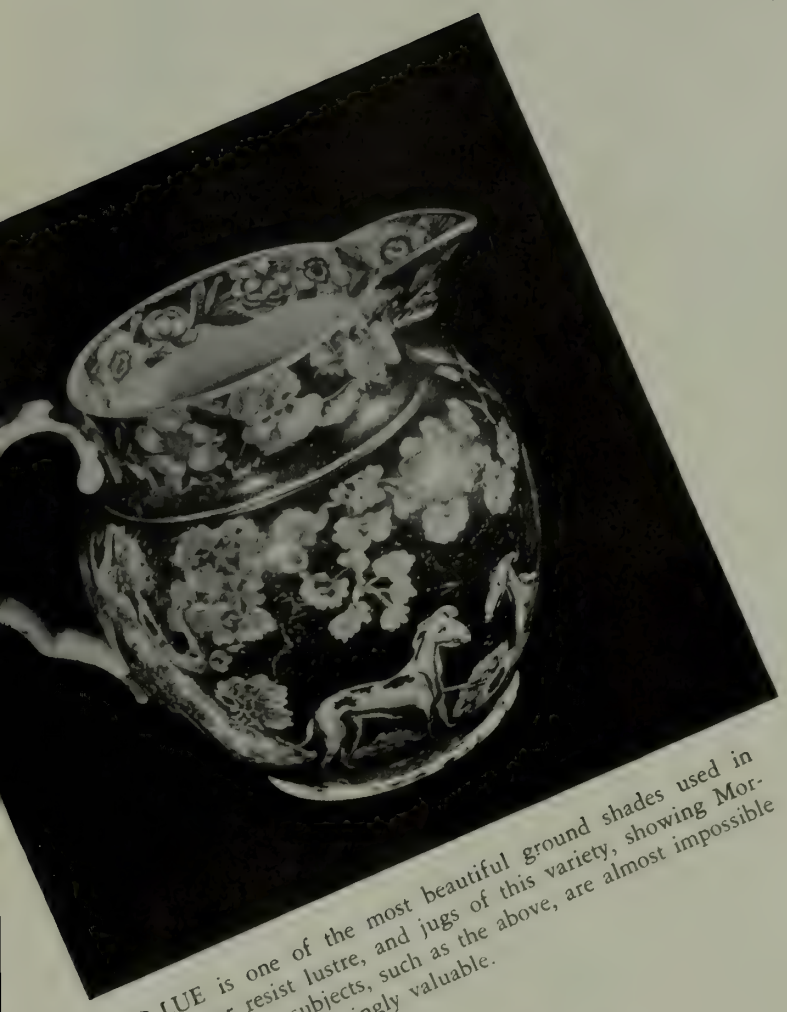
Few of the houses today are built of adobe brick. In fact, adobe construction is prohibited in many localities. Erosion has, of course, always been the stumbling block in adobe construction. There is now a new adobe brick. Instead of mixing clay with all water, they use an emulsion which contains oil. This makes the mud bricks waterproof. Whether or not this new invention may have some effect upon the restrictions on adobe construction remains to be seen.

Some of the most interesting Monterey houses, inspired by the influence of the original Montereys, have been planned for Pasadena and San Marino owners by the architect, Donald D. McMurray. Mr. McMurray has managed with finesse to vary the appearance of his houses and yet, in each case, his inspiration may be traced to one of the historic old homes found some place in the state.

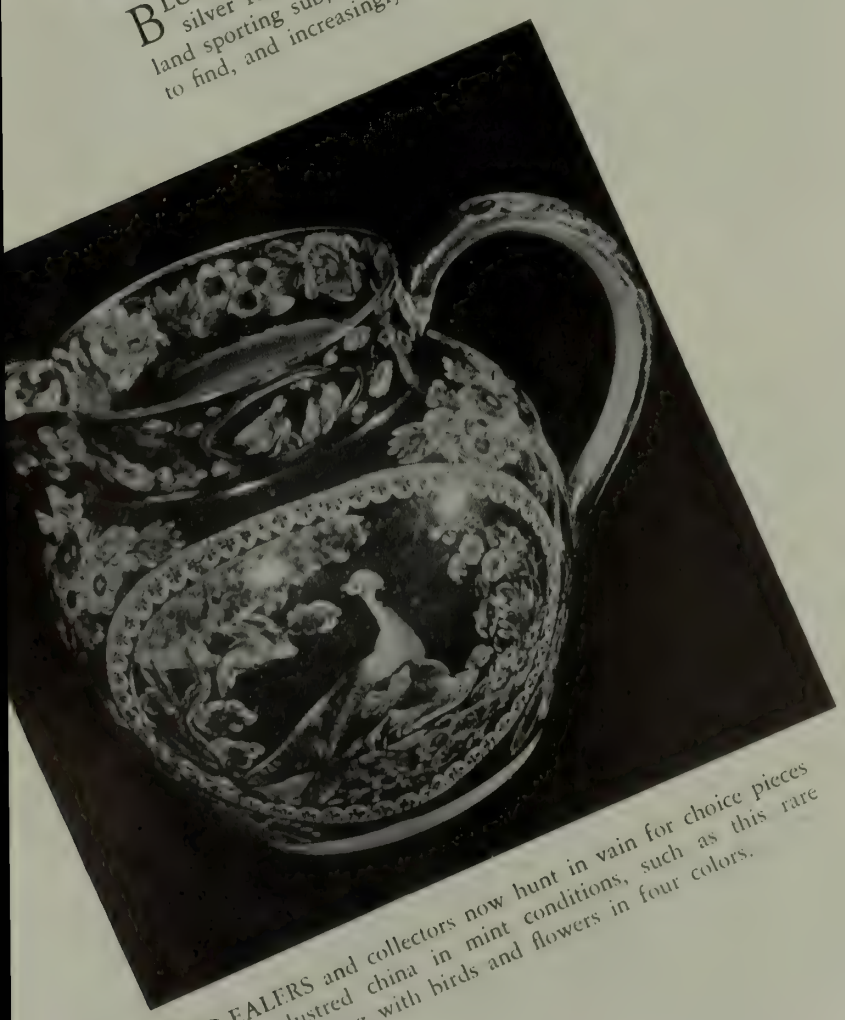
The house belonging to Mr. and Mrs. Carlton B. Swift brings passers-by to a standstill with its close resemblance to the famous old Larkin house in Monterey, California. Instead of adobe construction, which is still forbidden in Pasadena, the house has been built of board and batten and plaster. It has a second-floor balcony with supporting posts which run from the ground to the roof.

By way of variation the home planned for Mr. and *(Continued on page 34)*





BLUE is one of the most beautiful ground shades used in silver resist lustre, and jugs of this variety, showing Morland sporting subjects, such as the above, are almost impossible to find, and increasingly valuable.



DEALERS and collectors now hunt in vain for choice pieces of lustred china in mint conditions, such as this rare silver resist jug with birds and flowers in four colors.



RESIST specimens of lustre were made by painting or stenciling the pattern on a white, glazed surface which was then dipped in or brushed over with platinum. The silver pitcher above has a rather odd pattern in brilliant colors.

COLLECTING OLD LUSTRE

By JEANETTE R. HOGDON

Photographs by Walter Beebe Wilder

THE pink resist lustre pitcher below is the kind which is found only once in a lifetime. What is generally known as pink lustre passes under a variety of names, such as ruby, purple, plum, mauve or rose pink.



THE old adage "a fool for luck" might have been aptly applied to me—one morning several years ago when I was motoring in England. Passing through one of the adorable old villages I stopped at an antique shop in pursuit of a particular specimen of ruby glass, and though the search ended in failure I walked out with a pink resist lustre jug of whose value the dealer and I were equally ignorant. To the former it was just another old lustre pitcher; and at that time I was a novice in china collecting and knew only that lustre ware was sometimes copper in color and sometimes pink or silver. I had not learned that while pieces in silver resist may be found without much trouble, *pink* resist is one of the rarest varieties.

Articles decorated in resist patterns are generally considered the most interesting and valuable, but some of the splash or marbled effects, notably in Wedgwood, are unparalleled for quality of paste, perfection of modeling and iridescence. The lustre surface is produced by the action of mineral salts on a glazed pottery surface, and the so-called silver resist is not silver but platinum. A final overglaze is applied to all finished articles, but repeated washing or dusting would wear the glaze so thin that silver would darken, while platinum does not tarnish.

Resist specimens were made by painting or stenciling with some adhesive mixture containing glycerine or shellac a desired pattern on the white, glazed surface of the article to be decorated. When the piece was dipped in or brushed over with platinum, the oiled surface *resisted* the metallic compound.

Among the earliest articles of lustre manufactured were plain silver tea sets made in imitation of solid silver for those who could not afford the latter. Many of these were beautiful in shape as they were cast in molds used for sterling patterns. They were made of white paste silvered on the outside, the teapots and milk jugs often with white glazed linings, the sugar basins and slop bowls silvered inside and out. The invention of electroplating in the 1830's sounded the death knell of these charming tea services as well as of the lovely old Sheffield Plate. Many other attractive articles were made in plain silver—large bowls, candlesticks and goblets—the latter often handsomely modeled and frequently made with two handles. Some were lined with copper lustre suggesting a silver cup filled with brown ale.

Pink, or ruby, lustre tea sets decorated with the house or cottage design, or with the strawberry-and-vine pattern are perhaps the most familiar. I have a complete set with house and landscape which is a source of never-failing interest, since the decorations, all painted by hand, differ greatly, the cottages and backgrounds on the two sides of a cup showing considerable variation. I have never but once seen an entire tea set of ruby lustre with the bird and foliage design, and therefore prize very highly the pieces I possess with *(Continued on page 34)*



FLOWER pots in copper lustre are rare and much sought after. This particular one is of a beautiful shade with a wide turquoise blue band ornamented with colored figures in high relief.



EXAMPLES of canary and silver resist are rare and expensive, especially when they show brushwork like the pitcher on the right with a pattern of strawberries painted in green, red and yellow.

ISTINGUISHED ROOMS

An Interesting Contrast in Traditional and Modern Furnishings is given in these Illustrations. Talmey, Inc. Designs Rooms of Great Elegance. Joseph Aronson in his Own Home Proves his Right to be Recognized as One of the Great Modern Designers.

Joseph Aronson, Designer





os by Emily Danielson

THE living room in the country home of Mr. and Mrs. George Devondorf at Great Neck, Long Island, has much of the charm of the Lester Osterman home in New York, but there is always a great difference when it comes to expressing the temperament of the owners. In this particular house Talmey, Inc., selected a fine antique Kerminshaw rug as the inspiration for colors. The tones were beige, céladon green and pale yellow. These colors were repeated in the drapery and in the upholstery of the fine Sheraton furniture. The fireplace is a rare Georgian marble antique. The purpose of this room was to attain an harmonious background for musical evenings—Upper left.

IN this Park Avenue apartment of Mr. and Mrs. Lester Osterman, upper right. a tortoise shell and pine paneling effect was used with astonishing interest. Against this rich but subdued background an atmosphere of gaiety was attained by a highly sophisticated treatment of triple coloring—cherry red, brown and clear turquoise. Talmey Inc., Decorators.

WE are showing two of the decorative highlights in the New York apartment of Joseph Aronson. The lower left is the corner of the bedroom with a chest of drawers which reflects in a deep mirror set in the wall at the left. The colors throughout are off-white, with the upholstery on the stool and the bedspread of cobalt blue chevron mohair.

BELOW is the dining room in Mr. Aronson's apartment. This most unusual table has a gun-metal micarta top. The chairs are metal and upholstered in cobalt blue leather. Again the walls are off-white as is the set-in buffet and the chest for linen storage seen in back of the table. Large-leaved plants are used most effectively as decoration in various spots in the apartment.

Photos by Drix Durvea

THE MOJAVE DESERT INSPIRED THIS ARCHITECTURE

By Martha L. Brindley

THE home which Mr. and Mrs. Kemper Campbell, both Los Angeles lawyers, built out in the Mojave desert near Victorville, California, was planned as a get-away from work. The house is made of adobe bricks —hand made by Mexicans from dirt dug within a hundred yards of the house. The Mexicans are a group of old timers whom John Byers, the architect, has known and employed for years. They camp on the house site, live on their usual diet of *frijoles, tortillas,* and *tamales,* make the mud bricks, which are 14 x 20 inches, leave them to sun dry, and quietly move on their way.

In building the house the adobes were laid in mud instead of mortar joints. The foundation, however, is concrete. The use of uncovered adobes presents to the layman the question of erosion. Oddly enough there is no erosion with the adobes these Mexicans make. There is about four inches of waterfall in the desert each winter, but the Mexicans seem to have added to their old skill of mixing the mud bricks a few modern secrets which insures durability.

In constructing the house Mr. Byers has used a two-foot overhang. The exposed rafter ends are old railroad ties which immediately give an illusion of an age-old adobe. Inside the house Mr. Byers has also most successfully made a bid for an appearance of long use and dignified age. The walls are plastered over hog



'LE stairway leads up to the roof.



THE house is set in a natural background of sand, rocks and Joshua trees in the center of a vast ranch measured in square miles, not acres. The background is the mountain range, and the ranch took its outline from the hills. The roof tiles, as well as the adobe bricks, are hand made by Mexicans. All the photographs used as illustrations were taken at six o'clock in the morning.

wire which gives an undulating texture and a sense of the adobes behind. The floors are one-inch-thick oak, stained to match the silver-gray woodwork which for all the world suggests the gray weathered fence posts we see along roadsides the country over. The stair rail, in its fascinating crudeness, you would swear had been salvaged from one of the earliest abodes. Instead, Mr. Byers has used an old weathered fence post, rubbed smooth by the cattle, as a newell post and as a model for the rest of the stair rails.

The house is rich in bedrooms, indicating a never-ending flow of guests who, like their hosts, have fallen under the magnetic spell of the desert. The floor plan of the house does not show the numerous bedrooms on the second floor, opening off the balcony. Neither does it show an interior second-floor sleeping porch which is reached by a spiral stairway made out of heavy blocks of wood, with an iron rail, which ascends from one of the seven first-floor bedrooms in the right wing of the house. The original adobe house has been moved back to join onto the new house at the back left corner and it offers four more guest rooms, while the new building to the extreme left, joined to the old adobe by an adobe wall, affords yet four more sleeping rooms.

With it all, there is not a bed to spare. The explana tion is simple. The son is an Oxford student and



THIS stairway leads up from the large living room into a balcony with bedrooms.





THE vast desert land with the mountain range at the back and cattle grazing in the foreground. The house was inspired by the breathless beauty of the Mojave Desert.

daughter, Jean, has only recently re-ed from studying at the Sorbonne. ord and the Sorbonne are a far cry n life on the Mojave but fancy the l to foreign school friends at the pect of vacationing in modern com- in the middle of a real desert.

omfort in the desert presents a ques- to most any of us. At this particu- lesert spot the thermometer reaches but remember the nights on the rt are always cool. The house, which ed the year round, is heated in win- y many fireplaces and with old-fash- d Franklin stoves in some rooms. re is a swimming pool, tennis courts, in the back patio a shady pergola of eucalyptus poles and roofed tule mats, made by the Indians reeds gathered in the swamps on anch.

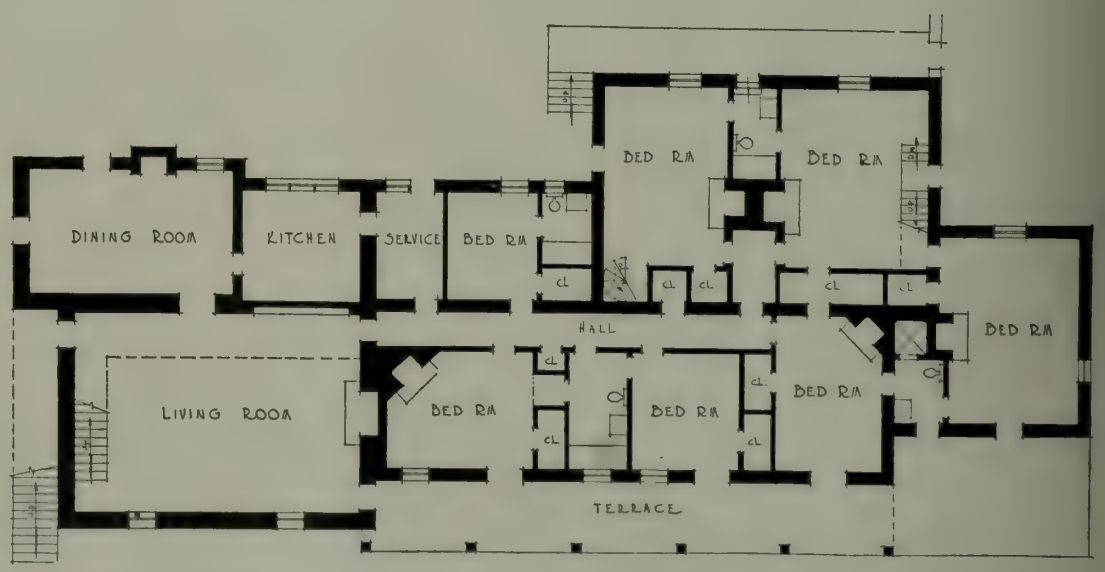
seems peculiar to speak of swamps desert and yet there are creeks and hs, made from an overflow of the ve River, which runs for miles on through the ranch. The Mojave is one of nature's greatest oddities. ns along for seventy miles in the t and comes out of the desert some not far from the Campbell Ranch. , instead of heading for the sea, it and at Barstow, California, runs and tucks its head again under the sands. As someone has said, "It is er that claims no tributaries and no outlets." But this strange, ap- tly purposeless river serves the peo- the Mojave well. The creeks and hs on the Campbell ranch are never dry. The year round there is clear running water in them. The creeks are filled with bass and alive with ducks. Guests may catch minnows in the irrigation ditches for fishing bait, and a duck club on the ranch takes care of the guest hunters.

But the creeks and sloughs offer not only unusual outdoor recreation on a desert; they have a practical value too. The hundreds of acres traversed by these natural waterways are extremely fertile, and when planted in alfalfa, as on the Campbell Ranch, yield six and seven crops a year. It is an amazing sight to see, as far as the eye can follow, a broad stretch of green alfalfa fields immediately bounded on either side by an expanse of sand.

Mr. and Mrs. Campbell have found the green fields of the ranch especially healthful to horses as well as cattle. Beside raising both, they pasture stock belonging to friends.

Besides being merely a desert retreat which offers beautiful sunrises, vast vistas with an ever-changing play of color and shadows, and unforgettable sunsets, this desert ranch produces. They raise their own turkeys and geese, have a large dairy, and raise their own feed for the cows.

Because of its unusual beauty, the ranch has been used for the locale of five important desert pictures. It was the inspiration from a visit to this ranch which set J. B. Priestley's pen in action. Mr. Priestley however did not write of the desert while visiting at the ranch. Instead, he went to the desert to write about the city in "Angel Pavements," and when he once more returned to London, he wrote his "Midnight On The Desert."



PUBLIC LIBRARY
Burlingame, Cal.

SCULPTURE IN LIMITED EDITIONS

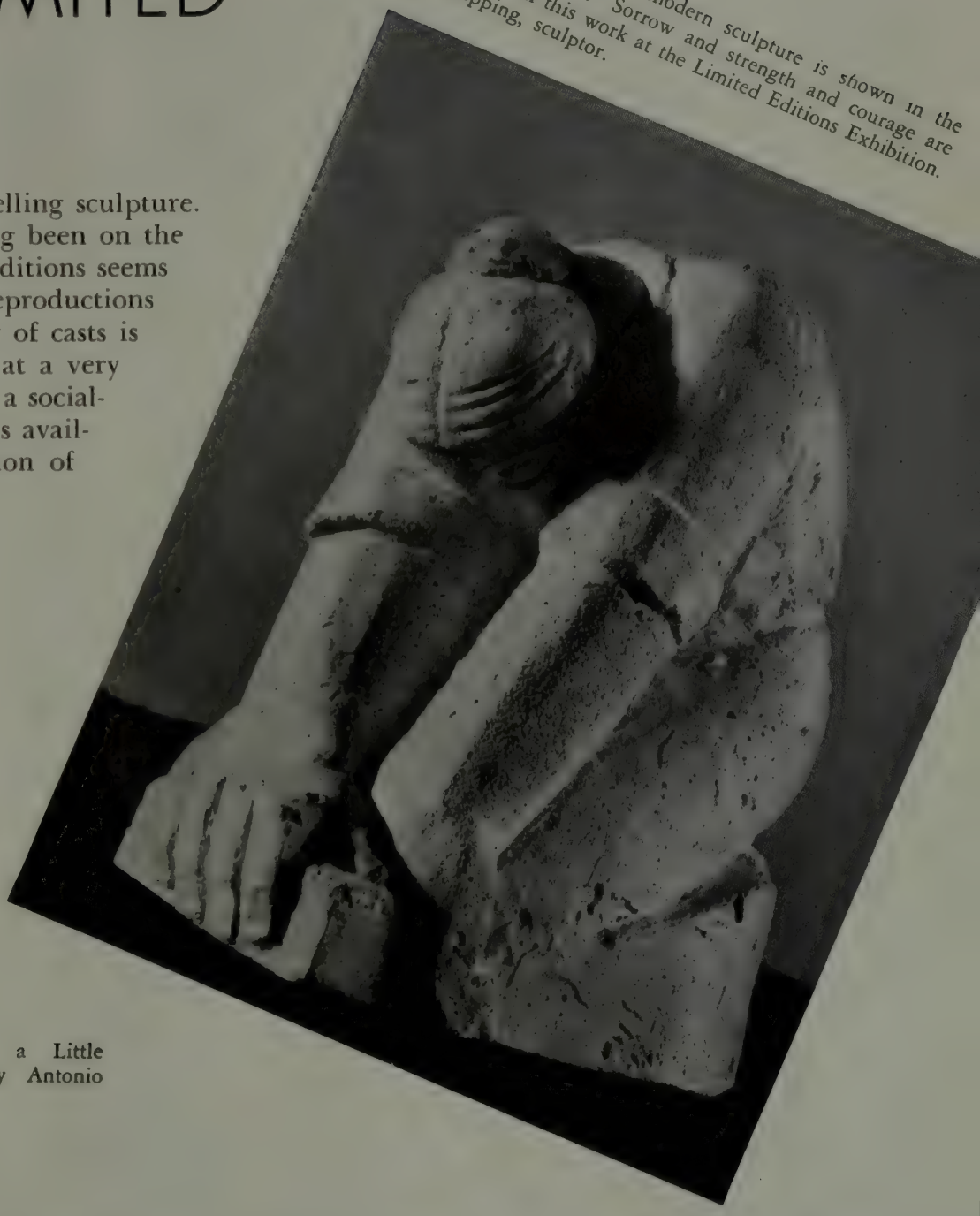
This is, so far as we know, an entirely new idea in selling sculpture. Duplicate lithographs and duplicate etchings have long been on the market, but this presentation of sculpture in limited editions seems a novel and important plan. These pieces are not reproductions but duplicate originals. To achieve this the quantity of casts is increased from three to six and these can be offered at a very moderate price. Sculptors have long dreamed of such a socialization of art and, at last, a realization of this dream is available in cast marble, granite, limestone and a profusion of finely grained woods.



Courtesy of the Robinson Galleries

"HEAD of a Little Girl," by Antonio Salemme.

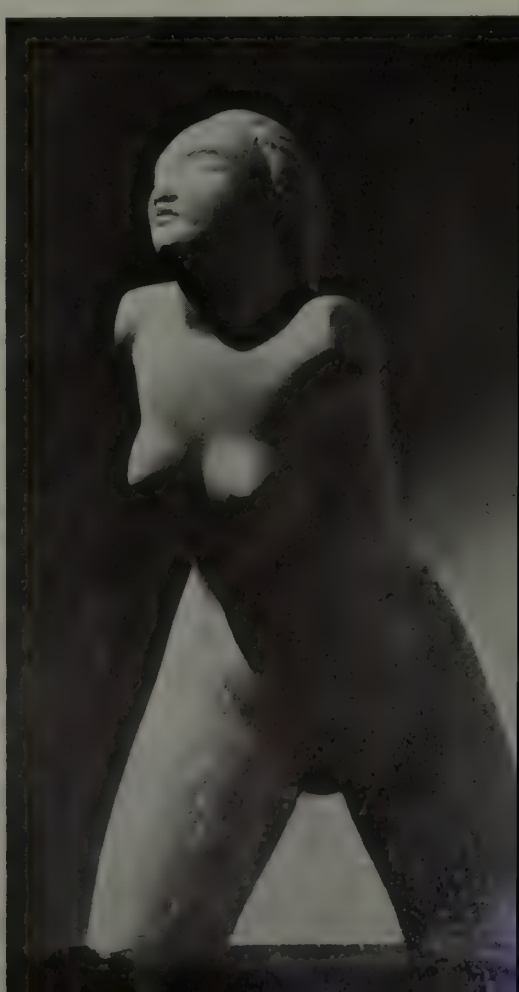
AN inspiring bit of modern sculpture is shown in the "Scrubwoman". Sorrow and strength and courage are all revealed in this work at the Limited Editions Exhibition. Franc Epping, sculptor.



A RARELY beautiful "Reclining Nude" at the exhibition of Sculpture in Limited Editions. Antonio Salemme.

A TORSO moving with terrific energy is shov below in cast stone, by Marion Wal







THE stately American elm lends dignity and a feeling of permanance to its surroundings.

The Seven Most Favored Deciduous Trees

Selected by Leading Nurserymen

PERHAPS the things most taken for granted in the landscape (except by the city dweller) are deciduous trees. Not until we spend a spring and summer in a large city or come suddenly upon a bald housing development do we realize completely how important and necessary trees are to the beauty of the landscape. The variety of shapes, heights and foliage color lend more interest to the country and suburban scene than anything else we can plant.

Eight of the leading nurserymen in the country, specialists in trees, were asked recently to choose for our readers the seven most satisfactory deciduous trees, taking into consideration beauty, hardiness, ease and rate of growth, freedom from disease and adaptability to various conditions. Two varieties of oak were chosen by the nurserymen, the red and pin oak, two varieties of maple —the Norway and sugar maple—linden, beech and American elm.

Red Oak is a majestic, rapid-growing tree with a rounded head. Since it is a large tree it is more appropriate for large lawns and parks than for the smaller suburban plot where it is inclined to dwarf the house and other planting. The glossy, deeply cut green foliage turns a beautiful deep red in the fall. The red oak is hardy and valuable as a light shade tree. The fallen leaves should be saved to be used as a mulch if one grows rhododendron, for oak leaf mold is invaluable for this plant.

The *Pin Oak* is a smaller tree than the red oak, symmetrical and pyramidal in shape with long drooping branches. It is clean and orderly in habit and of rapid growth. Like the red oak, pin oak is hardy and turns a beautiful scarlet in the fall, the leaves often remaining on the trees until spring. Very few insects attack the tree and it is highly satisfactory as a street and lawn tree.

The *American Elm,* a graceful tree shaped like a wine glass, is always associated with New England villages. Despite disease and insect problems the American elm is still one of the most beloved of trees in this country. This elm grows to great size reaching 120 feet, and is appropriate for spacious lawns and park planting. Unfortunately, at present it is in-

(Photographs by courtesy of Davey Tree Expert Co.)



THE Norway maple can be used on the lawn as it is here, or for street planting.



OVE—Two clipped copper beeches d color to a formal setting.



RIGHT — Tall-growing and fragrant when in blossom, the linden deserves greater popularity than it has.

visable to plant American elms in the tropolitan area around New York be- use of the Dutch elm disease. How- er, the disease is being fought and it hoped that before long it will be con- lled. In any case, the beauty and dig- y of the American elm makes the spe- l care that elms require well worth effort.

A long-lived tree, relatively free from ect pests and fungi is the *Beech*. Its utiful foliage colors, ranging from per red to deep purple, make an ex- ent accent planting and contrast with various greens of other trees. The ech also makes a satisfactory hedge l stands pruning or clipping well. ce established it requires very little e.

The fragrant yellowish flowers of the *den* are only one of its many uties. The tree provides a dense de and is excellent for street hedge lawn planting. Lindens prefer a derately moist soil and are of medium fast growth. They are often called limes.

Norway and sugar maples are equally popular with the nurserymen. The *Norway Maple* is a symmetrical tree of orderly habits. It is useful as a lawn tree and particularly good for city street planting. The foliage is fine, turning a clear yellow in the fall and remaining on the trees until late autumn. It is singularly free from disease and insect pests and requires little care.

The *Sugar Maple* does well in any soil and is one of the handsomest trees that grows. Like the Norway maple, it is valuable for avenue planting but does not do so well in the city as the Norway maple. However, it also has a definite place on the home grounds. Sugar maple turns a beautiful orange and scarlet in the fall. It is slow of growth but long lived.

However, no matter what trees you decide to plant, given a moderate amount of care they will be a joy to you for many years to come.





HE clean glossy oliage of the pin and its moderate make it ideal for rban planting.

THE SEVEN MOST FAVORED DECIDUOUS TREES

Red Oak	(6)
Pin Oak	(6)
Beech	(6)
American Elm	(6)
Norway Maple	(5)
Sugar Maple	(5)
Linden	(5)

The figures in parentheses represent the number of nurserymen who have chosen them.



BELOW—The sugar maple is ideal for avenue planting, growing straight and tall and giving good shade.



LEFT—The red oak grows on a grand scale and is one of the most satisfactory of trees.

THE ACTUAL VOTE BY LEADING NURSERYMEN

Andorra Nurseries Philadelphia, Penna.	Farr Nursery Co. Weiser Park, Penna.	Glen Brothers Rochester, N. Y.	Stephen Hoyt's Sons Co. New Canaan, Conn.	Lewis & Valentine Nurseries Roslyn, New York	Outpost Nurseries Ridgefield, Conn.	Princeton Nurseries Princeton, N. J.	Stark Bros. Nurseries and Orchards Co. Louisiana, Missouri
AMERICAN ELM	AMERICAN ELM	CHINESE ELM	AMERICAN ELM	AMERICAN ELM	SWEET GUM	AMERICAN ELM	AMERICAN ELM
RED OAK	RED OAK	RED OAK	EUROPEAN PLANE	RED OAK	RED OAK	RED OAK	SILVER MAPLE
PIN OAK	PIN OAK	PIN OAK	PIN OAK	BIRCH (in variety)	PIN OAK	PIN OAK	AMERICAN ASH
NORWAY MAPLE	NORWAY MAPLE	NORWAY MAPLE	GOLDEN WEEPING WILLOW	NORWAY MAPLE	HONEY LOCUST	NORWAY MAPLE	LOMBARDY POPLAR
SUGAR MAPLE	SUGAR MAPLE	SCHWEDLERI MAPLE	SUGAR MAPLE	FLOWERING CRAB (in variety)	SUGAR MAPLE	ORIENTAL PLANE	SUGAR MAPLE
ENGLISH BEECH	EUROPEAN BEECH	PURPLE BEECH	EUROPEAN COPPER BEECH	AMERICAN BEECH	WHITE FLOWERING DOGWOOD	EUROPEAN BEECH	CHINESE ELM
ORIENTAL PLANE	LINDEN (in variety)	EUROPEAN LINDEN	EUROPEAN LINDEN	FRUITING APPLE	WHITE BIRCH CLUMPS	EUROPEAN LINDEN	AMERICAN LINDEN



THE guest house at Six Gables, the summer home of Mr. and Mrs. Carl T. Keller at Peterborough, New Hampshire. The living room occupies the main building; the kitchen is situated in what was a lean-to of the original woodshed; and the bedrooms stretch across the real extension, which was also a lean-to of the woodshed. Below is a picture of the woodshed before its conversion.





A Woodshed Becomes a Guest House

by Robert Medill

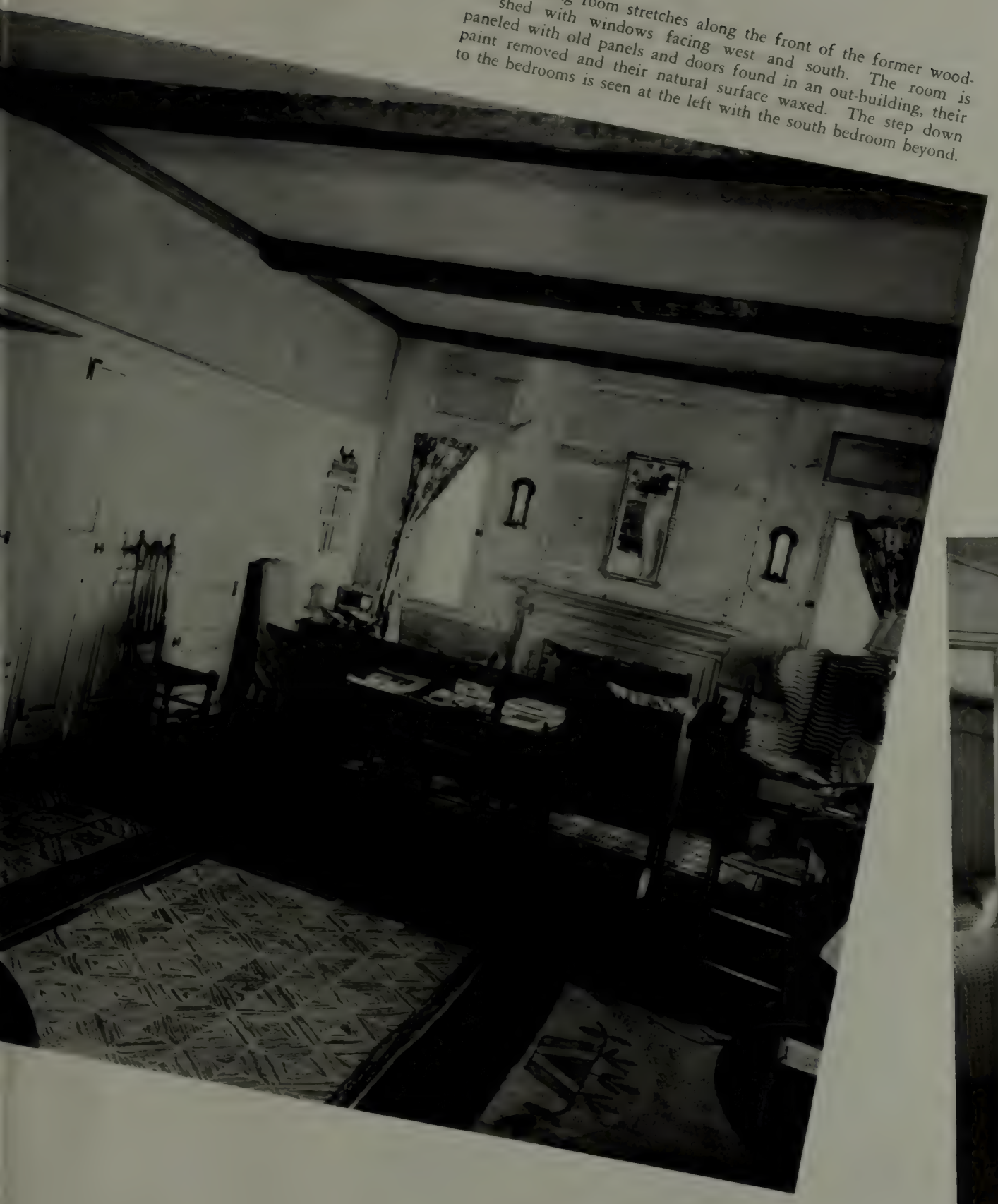
N 1792 a New Hampshire farmer, king a suitable site for his house, ected the commanding brow of a ring slope high above Peterborough. had a greater regard for beauty and glories of nature than for protection m the elements, for the location he se was without protection and the use that he built stood four-square to winds of heaven. If it was particuly exposed to the north and west gales winter, it commanded, in compensan, a lordly view of fifty miles over a le valley and along a chain of rugged ls of southern New Hampshire. Timy Holt, as his simple "salt box" took m, little dreamed that a century and alf later it would be the summer ne of residents of Boston, who would ch it in two hours by a self-propelled vehicle, only a figment of imagination then.

Years ago this simple New England farmhouse was remodeled, shedding a number of its interior partitions and acquiring larger rooms, extra bathrooms and other devices for modern living. Two years ago Mr. and Mrs. Carl T. Keller of Boston purchased the house with its several outbuildings and large wooded acreage. It seemed as though it had been created to their order, except for its lack of adequate guest accommodations. In spite of substantial additions to the original house, extra guest rooms were scarce. Besides, Mr. and Mrs. Keller believe thoroughly in the principle of complete independence for visitors, not objecting at the same time to privacy for themselves.

Twenty-five or thirty yards from the house, flanking the rear of the lawn stood a latticed woodshed. Why not, with a little ingenuity, convert this into a model guest house? Superficially, it must be admitted, the prospect did not seem too promising. But a local carpenter was found who had imagination and skill, and in consultation with him a rough plan was drawn. The objective was a real house with a complete scheme for living and not merely a bedroom or two with makeshift conveniences. The plan, when complete, provided for a living room, two double bedrooms, bathroom and kitchen, arranging at once for the independence of guests and also a week-end cottage for the Kellers during the late fall, winter and early spring when the main house would be closed.

BURLINGAME
PUBLIC LIBRARY
Burlingame, Cal.

THE living room stretches along the front of the former woodshed with windows facing west and south. The room is paneled with old panels and doors found in an out-building, their paint removed and their natural surface waxed. The step down to the bedrooms is seen at the left with the south bedroom beyond.



THE bathroom is small, but fitted with al modern gadgets. It connects two bedrooms





Through the magic of ideas and fine commonsense the transformation took place and has long since been a pleasant reality. The living room occupies what was the main part of the woodshed, stretching along its front and facing the lawn. The main front door opens from the center of the living room with large windows on either side. The roof of the

THE south bedroom has paneled walls, and its windows facing east and south over the hillside catch the morning sun.

odshed had been supported by rough
ıd-hewn beams; these form an attrac-
e ceiling for the living room. Piled
h in an outhouse Mrs. Keller discov-
d a lot of old painted doors and
ıels. These were carefully scraped,
paint removed and rubbed down
h wax; this superb paneling was fitted
he living room walls with old hand-
ought iron. Closets for linens and
er supplies, and niches for books,
e countersunk in the walls. At one
of the room a fireplace was built, its
dy outside brick chimney making an
active architectural feature. At the
er end an old corner cupboard, found
the neighborhood, was installed and
olays old china. Adjoining it is the
r leading into the kitchen.

n the rear of the house the hillside
s away; in the woodshed's lean-to
ch is on a slightly lower level, the
rooms were placed, three steps down
m the living room. With windows
ng east, one with north and the other
h south windows as well, they catch
morning sun and near views over a
adow and wooded hill beyond. The
hroom, in which modern gadgets in-
iously occupy every inch of space,
nects the two bedrooms.

Opening from the north end of the
ng room is the kitchen, housed also
a lean-to of the original shed. This
ıot a mere kitchenette but a full-
ged kitchen with electric stove, elec-
refrigerator, and brightly polished
king utensils. A high metal stool en-

ables the worker to sit at the counters and perform her kitchen duties. Coffee, tea, bread and biscuits in their proper canisters, and fruit, milk, cream and bottled drinks enable the guests to prepare their own breakfasts if they wish, or get a snack or a drink at any hour.

The surprising thing about this guest house is its feeling of spaciousness and, in spite of its restricted area, its unrestricted comfort. The living room is a commodious apartment, the bedrooms small but ample, there is abundance of closet space and, as a boon to tall people, plenty of headroom everywhere.

It will be readily seen why the Kellers have a waiting list of guests and why their friends motoring through New England always contrive to spend a night at this new kind of tourist camp. The principal hardship of week-end visiting is eliminated, for hosts and guests never sacrifice their privacy, and come together during the day and evening refreshed after having had untrammeled intervals of freedom and repose.



THE north end of the living room has an old corner cupboard found in the neighborhood which is used to display china. At its left is a door to the kitchen. The hand-hewn beams of the ceiling supported the roof of the original woodshed.

tos by Eames Studio



A LEAN-TO of the original woodshed was converted into a complete kitchen with electric stove, refrigerator and ample cupboard space. The kitchen is kept well stocked so that guests may prepare their own breakfasts if they like, and pick up a snack or a drink at any hour.

MAIDENHEAD—

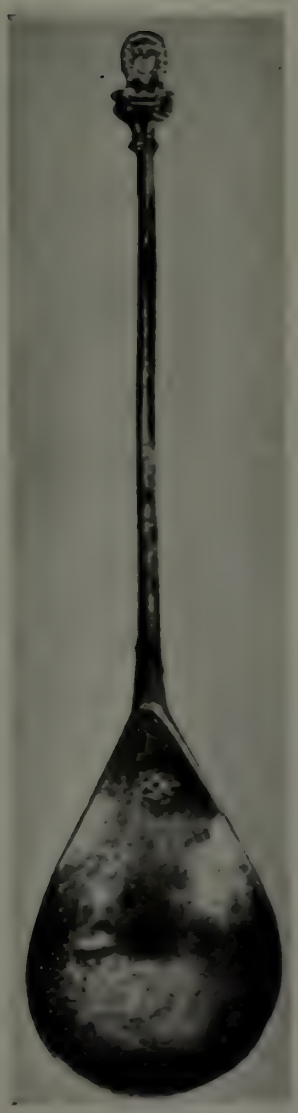
A Fourteenth-Century Spoon

By Norman Gask

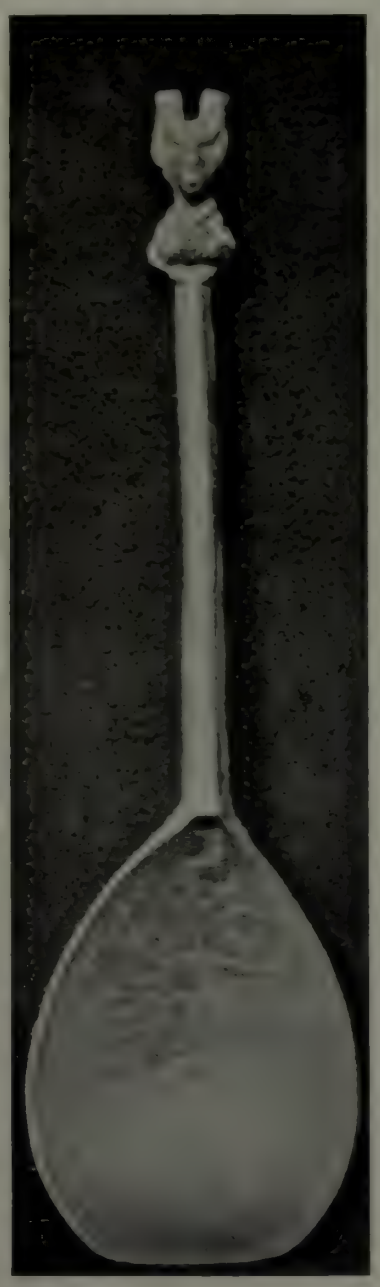
THIS set of Exeter maidenhead spoons serves to call attention to one of the rarest and most remarkable types of early silver spoons ever made by English craftsmen. Collectors appear to find an extraordinary fascination in this variety with its long, distinguished pedigree. As a matter of fact, the maidenhead was the first terminal-figure spoon wrought by the English silversmith. Beside it the Apostle type, introduced about the year 1450, is a comparative newcomer.

It ranks with the acornknop and the diamondpoint as a fourteenth-century spoon. A maidenhead spoon in the famous H. D. Ellis collection at the Victoria and Albert Museum, shown below in the first picture, is indeed ascribed by the Museum authorities to that century, which would make it one of the earliest English silver spoons in existence. It has a very narrow pear-shaped bowl, which appears almost to have been cut away at the sides, with an unusually narrow neck and a long, slender, characteristically medieval, four-sided, diamond-section stem. The little silver-gilt image at the top of the handle, supposed to represent the Virgin Mary, is probably the most beautiful maidenhead knop known. The bowl is stamped clearly with the arms of the See of Coventry, a mark bearing a close resemblance to the cross pattée with a small cross in each angle, found on the reverse of the early Henry II short-cross silver pennies. These types frequently show the approximate dates at which they were made by the manner in which the hair is dressed and the drapery on the bust of the little figure, thus perpetuating for posterity the wondrous changes in the dress and coiffure of the woman of fashion in medieval and Tudor times.

Maidenheads were also made in both latten and pewter. The earlier ones were as a rule somewhat smaller and more delicately fashioned than other contemporary spoons, one theory being that they were designed especially for the use of the women of the household.



THIS is one of the earliest English silver spoons in existence, dating from the fourteenth century.



THIS pewter spoon shows the horned headdress of the time of Henry V.



THE date assigned to this silver spoon of provincial origin is about 1530.

THE dug up during building excavations in London. The bowl is stamped with the London leopard's head.





THE making of maidenhead spoons continued into the seventeenth century. Above is a rare Elizabethan type.



ONE of the new tables by Gilbert Rohde has a glass top and Plexiglas bottom. The portion of the base nearest the floor is sandblasted which, besides being decorative, does not show marks of any kind. Photo: Louis Werner. Plexiglas from Rohm & Hass.

TABLE mats woven of moisture-proof cellophane have different colored stripes. Complete sets include runners, coasters, saucer and platter sizes. Courtesy Du Pont Style Service. Photo: Dana B. Merrill.



Beyond the Vision of Alchemy

By ELIZABETH M. KAUFER

THE age of chemistry in which we live has brought us wonders even beyond the vision of ancient alchemy. Those early efforts to transcend nature and produce the precious gold provided a prophecy which has just now been fulfilled by modern science with materials equal to "all the wealth of the Indies." Processes that men have dreamed of for centuries have been accomplished in the last ten years. Discoveries have advanced from the laboratories into production; and marvelous new finds are just about to emerge from the laboratory. Not only are never-before-heard-of products being discovered, but the things which nature has given us and products which we have known for years are in a process of change so that their use is tremendously broadened.

Until quite recently all this technical production was thought of as outside the decorative phase of homemaking. It was something for heavy industry, automobiles, packaging—nothing that touched home decoration. We did accept a little of it in the kitchen and the bath—but the living rooms continued to use the materials of the past.

Today all that is changing. The new materials are thrusting themselves into the limelight, and we find them more and more frequently included in fine decoration.

PUBLIC LIBRARY
Burlingame, Cal.

They are not being used as substitutes for old materials, except where their particular properties enable them to fulfill a purpose better than anything else. In such cases they do not seem startling or out of place, and they do not conflict with any sentimental attachments we may have.

Let us take the fabrics you will see this fall. Those with the most spectacular appeal are the fabrics spun from glass. Already several interesting textures are available—bubble cloth, shell damask, grosgrain, a satin stripe! And not only in white and ecru, but shades of periwinkle blue. And what are the virtues of glass fabrics? For one thing, they do not shrink or stretch, they are unaffected by sunlight, water or atmospheric conditions. They are mildew proof, fireproof. They cannot absorb dirt: dust and stains are easily rinsed away. Draperies made from them hold their form and shape. The tiny filament thread which is spun from the glass has a tensile strength greater than its same size in steel. So theoretically your glass curtains will be everlasting!

Cellophane appears in new and beautiful drapery fabrics. To make the cellophane fabrics, sheets of cellulose film are cut in strips which are used as yarn in weaving. The fabrics can be completely and glisteningly crystal-transparent; or they can blend their transparency with fine cotton yarns in snow white or high fashion colors such as cyclamen, burnt sugar, lemon yellow, dusty gray. Swag cloth is lovely in cellophane; twinkle cloth (a really descriptive name) and snowdrop (in which huge white nubs of snowy cotton are woven into the cellophane giving an impression of snowfall). There is printed cellophane, done in gay colors, and some of the new cellophane has a monotone screening on the background, which makes it slightly translucent instead of transparent.

The spun rayons, which we have had with us for some time now, take beautiful finishes, drape excellently and wear well. One of the loveliest new sheer ninons is a swag design in white; another is a soft peach in jonquil design. There are new spun rayon prints—sophisticated in design and delicate in coloring. Fringed fabric is also made of spun rayons in all the new colors.

There is a new material which looks like cloth, but which is pressed from cellulose material by a process similar to that by which paper is made. It is decorative, for it comes in florals, plaids and country scenes.

Among the coated fabrics, where finishes become part of the cloth, there are many opportunities for the decorator. One of these water-resistant drapery fabrics has added to its possibilities by quilting. Another of the large companies is offering a new coated fabric for upholstery, superior in durability, with general resistance to destructive factors such as temperature changes, exposure, washing, etc. This comes in many colors and interesting grains.

Though you won't see them this fall, there is no doubt that presently we shall have the casein fabrics which have all the properties of wool—and in addition do not shrink as much as wool, can be produced for less, and have no moth appeal. Also in the future is a cloth spun from yarn made of vinyl resin. It is fireproof, impervious to all acids, alkalies and alcohol. It takes dyes satisfactorily. Since the finest of yarns can be formed from this resin, excellent draping qualities can be obtained, and the cloth is soft and pleasant to touch.

Let's find out other interesting things besides fabrics that can be done with



EXIGLAS is used in the balustrade of this stairay in the Sloane House of Years. It has a r degree of clarity than ordinary glass and be bent and twisted without breaking. One of ost important qualities is its ability to conduct around curves. Designed by Gilbert Rohde. : Louis Werner.

AMONG the most luxurious—and practical—shower curtains are those made of Fiberglas, woven from fibers literally spun from pure glass. They are unaffected by fire, water, strong sunlight or atmospheric conditions. From Young & Rubican, Inc.



THE top and sides of this beauty table are of East Indian rosewood and the front of redwood burl, with pulls of Plexiglas reflecting the light with jewel-like brilliancy. Designed by Gilbert Rohde for the Herman Miller Furniture Company.

Photo: International Commercial Photo Co.





PANELS of clear and sculptured architectural glass divide two rooms but permit the passage of needed light. This glass can be found in many forms and designs, some as large as four feet square having been developed by the Pittsburgh Corning Corporation. Photo: Johnston & Johnston.

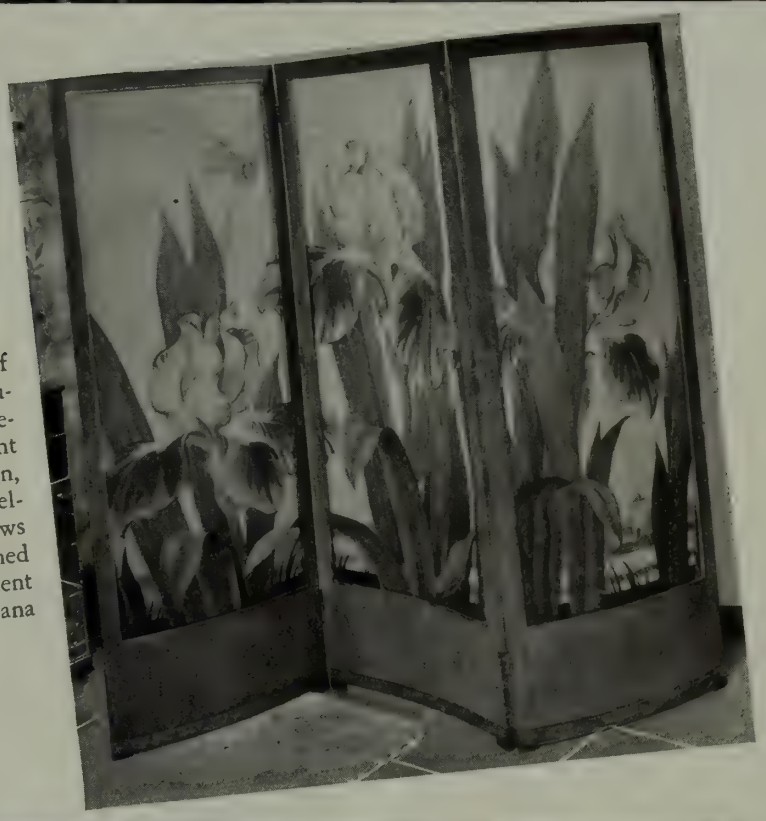
glass, an old product with glamorous new possibilities constantly being added. One of its newest variations is architectural glass which can give many different impressions—that of clear glass, or of a soft, slightly sanded surface, and through this material light is diffused, reflected and softened. Because of its many decorative shapes, it can be used for walls, partitions, as part of a wall for light passage, for doo or window frames, for fireplace borders. It can be sculptured in exquisite art forms—or it can be mirrored with silver or gold backing, which with its soft surface gives beautiful effects.

Then there is opaque wall glass, which has been much used for paneling. Now, one of these is to be made in a suede finish—somewhat softer and more diffused in light reflection than at present.

Our old friend, plate glass, has many new guises. It comes in flesh and blue colors, and a new green glass which has the peculiar property of repelling the sun's heat. When this latter is silvered it becomes a turquoise-green mirror. Gold backing on this glass also brings unusual decorative values. Plate glass can now be used for swinging or sliding doors, for screens and for other pieces of furniture; a special tempering process has been developed which, when applied to plate glass, increases its strength fourfold.

The glass brick has been known to us for some years, and its value and appearance has so captured the imagination that we find its use widespread. One of the new glass bricks soon to be available will have a silk cloth suspended within the brick. This will give greater diffusion and softening of the light that passes through. Of course the next step is the insertion of a colored silk—so that color will be diffused in the light—and yet the surface of the brick will remain colorless, and the color be apparent only in certain exposures.

For paneling there are many new materials. Several sheet plastics are in use. These are smooth surfaced, easy to clean, either fireproof or slow burning. Their color possibilities are unlimited: one company alone can match two thousand colors in its cellulose acetate, and these can be either translucent, transparent or opaque colors. *(Continued on page 35)*



THIS screen is of Plastacele, a cellulose acetate plastic developed by the du Pont Company. The design, in shades of blue, yellow and green, shows through on the polished side of the translucent plastic. Photo: Dana B. Merrill.



IN this lounge, gracefully decorated by Raymond Loewy, plastic materials are used for the table top, the lamp shade and the lighting fixtures. Courtesy of the Panana Railroad Steamship Company. Photo: Robert M. Damora.

New
GLASS CURTAINS BRIGHTEN OUR OUTLOOK



NE of W. & J. Sloane's newest designs for glass curtains called "Regency," a Celanese shadow-line, striped ninon, which comes in eggshell, white, ivory d ecru.

A SHEER curtain in all white features a floral wreath pattern of Du Pont rayon on a silk ground. Manufactured by Cheney Brothers. Photo: Dana B. Merrill.



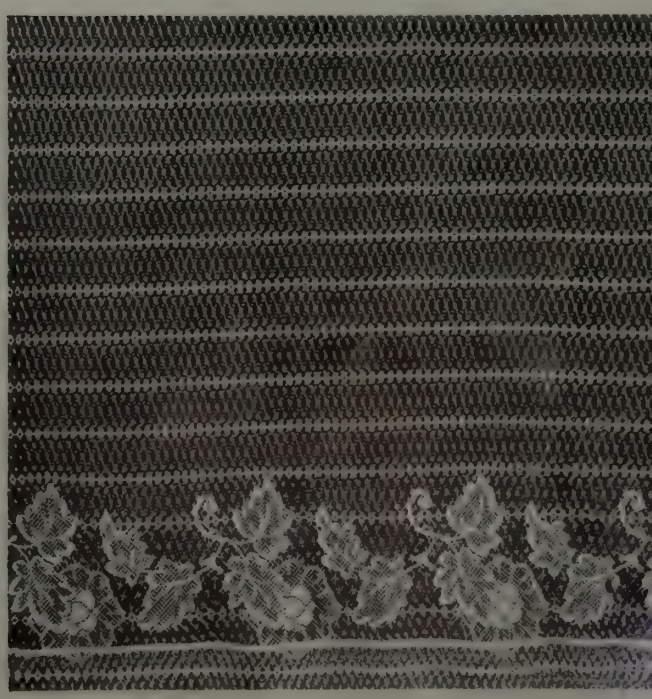


DRAMATIC new casement curtains in silk are shown by three prominent manufacturers: A fern frond design by Cheney Brothers; woven stripes by Peter Schneider's Sons; and an antique silk gauze woven with Doupionni silk by Stroheim & Romann.

Courtesy: International Silk Guild.

Photo: Robert M. Damora.

BELOW is shown a Quaker Sheercord Curtain made of fine-spun, hard-twisted yarn. Suitable for the average suburban as well as city homes.





OHN M. MULLINS, ARCHITECT

A HOUSE built to fit a collection of antiques, the home of Mr. and Mrs. Luther D. Reed in Delaware.

BUILDING A HOUSE TO SUIT THE FURNITURE

By MABEL L. FOSTER

THE stairway in the Reed home has an exceptionally fine swing as it curves up to the second story. In the hall are American Chippendale chairs upholstered in green damask and a grandfather's clock signed by William Huston.



IT has been the tradition for centuries to build your house and then select your furniture to match it. If you are eighteenth-century minded your house shows it, and your fittings and furniture are all in sympathy with your interest. If you are modern and like your home as well as your car streamlined, then all your chairs and couches and gadgets will have the air of a shooting star. At least as a rule this would happen, but here are some people in Wilmington, Delaware, who have revised the whole idea of homemaking. First of all, for a considerable number of years they collected furniture and ornaments that were genuine antiques. Then when they had assembled a sufficient number and variety, they began to make plans for the house. Little by little it took shape as a background for these fine collections of antique furniture, pictures, sculpture and small pieces.

Once the house was finished, Mrs. Reed decided she wished a decorator to supplement her skill in harmonizing rugs and curtains, porcelains and tapestries. I undertook the work, and together we two women of Traditional interest in homemaking built up the Wilmington House, which stands today as a remarkable example of what can be achieved by personal interest in the finer phases of living.

Mr. John M. Mullins was the architect. After many conferences with the Reeds he brought to life, on the site selected, the Colonial house that they



THE brocade in this dining room was designed for the Williamsburg restoration, and the antique mahogany china closet on the left holds rare pieces of fine silver. The seats of the Federal chairs are of mohair with petit point embroidery. On the right is a glimpse of the library with its rare old books.



THE sofa in the library is upholstered in hand-blocked linen, with a background of peach color, carrying designs of the cities of Philadelphia, New York, Boston, Washington and Chicago in green and ivory, each surrounded by a wreath of red roses. Over the fireplace is a picture of a red-coated musketeer.

had envisioned. Mr. Mullins built the Reed house of gray stone and clapboard. It has a finely pitched roof, covered with weathered shingles from the Williamsburg restoration.

By way of a hospitable door, you pass through a flagstone vestibule that leads into the spacious hallway running through the center of the house. At the right of the hallway, the living room also extends the length of the house; on the left, through several archways, are the library and the dining room, a small hall and the powder room. The pantry and the kitchen are beyond these rooms. The farthest wing is really a garage, its entrance now in view, as the drive leads around the side. A cupola rests on this wing, topped by an eighteenth-century weather vane—a wrought-iron, showy rooster with a brilliant red comb and copper feathers. Two old-fashioned street lamps with candles shed light at night from the lawn.

As hall, living room and library open each into the other, the home-makers decided on using the same color scheme for each—a buff with a sunlit glow. The ceilings are all in a lighter hue, but the floors vary. Old-gold broadloom covers the hall, and a light green-yellow carpets the living room. The library floor is hidden by a rug of warm earth-brown. An unusually fine feature of the house is the curved stairway which ascends past an arched window. A grandfather's clock signed by Wm. Huston stands under the stairs, and we are told that the only one like it is in the Philadelphia Art Museum. Opposite the stairway is a rare Queen Anne lowboy, with a Shaw etching of early Wilmington above it.

There are some lovely glimpses of outdoors through the various windows in this house. One especially fine view is through the large triple window in the dining room;—a fine panorama of the countryside framed by draperies of coral-color brocade, with white goats and lambs gamboling on a blue field. This brocade was one of the many designed for the Williamsburg restoration. Over the window is a wooden cornice carved and painted to represent magnolia blossoms. An old mahogany china closet holds rare pieces of English silver and Sheffield plate, all hall marked. Through the dining room into the breakfast room, there is an iridescent play of color: purple, green, blue, yellow and amber, furnished by the old glass vases, pitchers, bowls and cups of rare Kent, Stiegel and Sandwich glass.

The windows (*Continued on page 40*)



THE downstairs oyster bar has a great-great-grandmother's rug on a maroon painted floor, some early American chairs and, dominating all, a huge fireplace. Underneath the mantle hang saucepans, a revolving broiler, an iron biscuit-cutter, dippers, forks, and a bird spit, bread toasters, griddles, trivets on which to set hot vessels, and trammels for lowering or lifting vessels from the fire.

Two Distinguished Books on Furnishing

101 IDEAS FOR SUCCESSFUL INTERIORS

EDITED BY MARY FANTON ROBERTS

Editor of ARTS & DECORATION

A committee of decorators and architects were to collect the most beautiful and distinctive interiors of homes in the United States they might well have chosen the pictures and text of this book. Here, in homes of moderate cost, are many alluring interiors which are distinguished by their taste rather than their expense.

There is no dimension to the compass of this volume, for the interiors presented in its pages are of houses and apartments of every type. There are rooms furnished and decorated in both traditional and modern styles. All of the rooms of the house of today are represented in great variety—dining rooms, living rooms, libraries, bedrooms, bathrooms, halls and playrooms.

Whether you are furnishing a new house from the ground up, refashioning your present rooms, adding new upholstery, hangings or wall paper, or merely rearranging your present furnishings for better effect, this book will show how to do it in a taste that is unchallenged in its simplicity and charm.

With many illustrations, $3.50

FURNISHING WITH ANTIQUES

EDITED BY ROBERT MEDILL McBRIDE

THE unique feature of this book is its interpretation of the various periods of furniture and accessories with special reference to their adaptability to home furnishing. Another virtue is its special value for the more modest buyer of antiques rather than for the lavish spender.

The opening chapters, devoted to a discussion of the successive periods in the English furniture—Jacobean, Queen Anne, Chippendale, Hepplewhite, Sheraton and Early Victorian—show how to select the best examples of the various types and offer a delightfully lucid guide to their identifying marks. The fundamental information contained in this section of the book forms a fine introduction to the classic styles of furniture, and, while written by men of expert knowledge, is both understandable and entertaining to the reader.

Furnishing With Antiques is an invaluable book both for the beginner in antique buying and the experienced collector; the wide range of subjects covered makes it especially valuable for those who are furnishing a home rather than for those who are merely collecting special items.

With many illustrations, $3.50

from your bookseller, or

ROBERT M. McBRIDE CO.

16 East 16th Street New York

MONTEREY HOUSES AND MODERN HOMES

(Continued from page 11)

Mrs. Herbert G. Clifford is built with the supporting posts but omits the second floor balcony. This detail was suggested by the old Camulos Ranch house, near Piru, California. The Clifford house is built of plaster.

In a third Monterey house, planned for Mr. and Mrs. Thomas N. St. Hill, Mr. McMurray was aiming at a heavier structure, again to vary the façade. On the rear logia of the old Escolles house in Monterey he found heavy posts used. This suggested the use of brick posts on the lower front veranda. To gain a further variation he staggered the wood posts of the upper and lower balconies. This house is built of board and batten and whitewashed brick.

The dignified, simple handhewn staircases and paneling in these houses are as interesting as the exterior appearance. Austere in their plain design, they are severely elegant in their authentic workmanship.

Thanks to a few historically minded Californians, the remaining original Monterey houses that were still standing were saved from oblivion. There were not many of them left. Unlike the old houses of the East and South, the old Monterey houses, because of their mud brick construction, had suffered serious disintegration. The move came just in time. In a few more years most of the houses would have been beyond repair. Later, two energetic architects, Donald E. Hannaford and Revel Edwards, took a year's time to travel over the state, making measured drawings, sketches and photographs of the old houses. This information has now been published, for the benefit of architects, in book form. When Mr. McMurray built these three Pasadena Monterey houses this manual of valuable information was not available. It was, therefore, necessary for him to make a state pilgrimage gathering his own detail. The results were well worth the effort. The Monterey type of house lends itself nicely to modern living. It is often referred to as the carpet slipper in architecture. That means comfort, but the Monterey house has great dignity as well.

(Continued on page 40)

COLLECTING OLD LUSTRE

(Continued from page 13)

songsters used for decoration. It is well to remember that pink lustre tea sets and choice specimens decorated with the ruby splash or mottled effects referred to earlier in this article are not to be confused with what is known as Sunderland lustre. This was coarser in texture and was made in great quantities, usually pitchers, bowls and plaques decorated with a ship or verse stenciled in black and a pink marbled lustre border. The verses usually referred to the sea, and the following is a fair specimen:

When tempests mingle sea and sky
And winds like lions range and rend
Ships o'er the mountain waters fly
Or down unfathomed depths decay
Deliver us good Lord we pray.

Such Sunderland pieces were used mostly as gifts to or from sailors, and they mark the decline of lustre making in England in the early nineteenth century.

Enthusiastic collectors of silver and ruby lustre often undervalue the beauty of copper decoration. It is true that much copper lustre of a not particularly fine variety was produced, but that does not seem to be a convincing reason for failing to appreciate the better specimens. Many of the bronze-gold pieces are of great beauty, graceful in shape and with colorful ornament in good design.

Nor should one pass lightly over lustre goblets. Those in copper lustre are in varying heights, some with charming decorations. Goblets are more difficult to find than pitchers, tea pots and mugs, but they are usually graceful in shape and take up little room on the cabinet shelf. Specimens in pink marbeled lustre in chalice shape are rare and very attractive. One of the pieces in my collection which I highly prize is of gray paste with a beautifully designed border in silver at the top. Really good plates are almost impossible to find because most of the tea sets had only two, one for bread and butter and the other for cake. Services with a dozen tea plates were made for the American market rather than for the English, and one may find more plates in New England today than in the land of their manufacture. Sugar bowls with covers also had far greater vogue here than in England, where a bowl like the waste basin was used for sugar.

Twenty years ago Sir James Yoxall in his preface to Mr. Bosanko's book on lustre ware said: "There are many collectors of old lustre; there is plenty of it to hunt for, and prices are not yet excessive." But that was two decades ago, and Sir James would make a different statement today. A later writer more nearly approached present conditions when he stated that dealers and collectors now hunt in vain for choice pieces of lustred china. This is especially true of pink resist, blue and silver resist, and Wedgwood's marbled pieces. While marbled ware in English china dates back to the time of Whieldon, about 1750, the most beautiful ever produced was the mottled effects in lustre ware made by Josiah Wedgwood several years later. His pink mottled dessert services, every piece impressed *Wedgwood,* rank among the most exquisite specimens of lustre ever made by this famous potter. In certain lights they show lilac, gold or purple glaze, with touches of yellow and green in the pigment. The finer the specimen the more difficult to photograph.

While English lustred pottery never rivaled in splendor of color or in iridescence the famous Hispano-Moresque or Italian specimens it nevertheless constitutes a chapter of compelling interest in the history of English ceramic art, and articles impressed with the name of a maker of the standing of Spode, Lakin or Wedgwood are eagerly sought for and increase in value year by year. Unquestionably some of the finest examples are comparable to the dishes of the fifteenth- and sixteenth-century Spanish and Italian makers.

Was it George Ade who said, "The trash of one generation becomes the treasure of the next"? In any event the warning to gather up the fragments and preserve them in museums cannot be sounded too soon, for the historical and educative value of such domestic possessions is beyond estimate.

BEYOND THE VISION OF ALCHEMY

(Continued from page 30)

Then there is the new resin-impregnated wood, in which all the beauty of grain and coloring in the wood is kept, but fireproof, alcohol-proof and other qualities are added with the resin. Asbestos boards, too, are colorful in plain or marbleized effects, and there is a new mastic material which was developed in working for low-cost housing projects. While this replaces both plaster and lath its face is that of linoleum and it can be made in all decorative colors. This is particularly suited to the finish of walls in the winter, as it eliminates the slow drying of plaster.

The flooring field has been active too. Of course we have linoleums, which are offered in a range of colors that inspires decorative uses. A fairly new development in linoleum is a method of flat-bed printing which impregnates color in the sheet. In rubber, too, excellent colors are available. Asbestos has been in use for years for floors—but mostly in office buildings or similar installations. Tiles, too, come in a wide range of attractive colorings.

One of the plastic companies several years ago tried an experiment for exhibition purposes. Its material was laid as flooring where literally millions of people would walk. At the end of the exhibition there was no sign of wear—and the floor was taken up and relaid for another use. Perhaps this foreshadows a more extensive use of plastics for flooring. It is possible that the new coffee plastic will give impetus to such a use. It is still a laboratory product, but it resists abrasion so well that it immediately suggests itself as a hard-surface floor material. Like many other plastics it has an interesting economic story, for it was developed in a search for opportunities to use the waste in coffee beans.

There are two acrylic resins which are becoming more and more prominent in the decorative fields. They are colorless, transparent, less than half the weight of glass, not easily shattered. Perhaps their quality which seems most exciting is their ability to carry light around curves. We find them today in tables, chairs, in stair balustrades, in tableware, in lighting fixtures, in lamps. Like other plastics, their use has only begun. One of these resins in a translucent form has the highest reflection and diffusion qualities of any material in carrying light.

Other plastics are also used in the lighting field because of their ease in forming, their freedom from breakage, their low cost. The thermoplastics, which soften under heat, have been newly brought into the field by the introduction of fluorescent lighting, which is comparatively cool. We have had lamp shades of plastic materials for some time—attractive because of their soft colorings, ease in cleaning, low cost and durability. A new lamp shade uses the resin-impregnated wood, but laid in strips in a translucent plastic, so that light is allowed to come through in an interesting pattern.

Many pieces of furniture have plastic parts. Arm rests for chairs, tops for tables—either of plastic sheet on a wood core, or of the resin-impregnated wood. Cabinets also use these plastic sheets; table bases are made of the light-weight plastics; ornamental plastic pulls are often seen. Plastic legs for cabinets, tables and bedroom pieces have been made recently.

Tableware is another field where we find plastics: crystal beauty in decorative bowls, serving pieces; colorful handles for cutlery, light-weight tumblers. Airplanes here point a new pattern in using only plastic dishes: light-weight, attractively shaped, interesting in color.

When the marvelous progress of synthetic materials is considered it is rarely that any mention is made of the work in dyestuffs. Yet these are the very essence of much of the beauty that is found in all the other wonderful products. Today we have thousands of dyes—where formerly we had hundreds. Practically all of these are coal-tar products. Nothing has made greater progress than the chemistry of dyestuffs: in spite of the great complexity of the new materials they must work on, the results are astoundingly perfect—in the range and delicate nuances of color for all substances and in permanence.

Certainly no one can survey these vast fields that chemistry has opened to us without feeling a challenge to his imagination.

LOOK AT IT THIS WAY..

You want a cheerful and comfortable room to live in, and your own private bath. You want service that will relieve you of all care. You want to be near work, shops, theatres.



HERE at this famous women's Club you get all these *plus extra advantages at no extra cost;* a swimming pool and gym; a well-stocked library, music practice rooms; cultural and social events to keep you intellectually stimulated; a chance to meet interesting people and make useful contacts. Drop in today . . . move in tomorrow!

No Leases • Non-Members Welcome

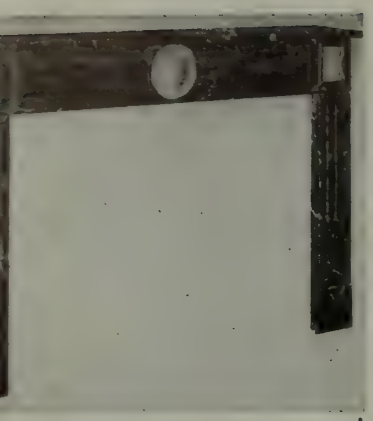
WEEKLY RATES
For permanent guests
Single room — $12 to $20
Double room — $16 to $24

DAILY RATES
For transient guests
Single room — $3 to $5
Double room — $4 to $6

All rooms with private bath

SEND FOR BOOKLET A

AMERICAN WOMAN'S CLUB
353 West 57th Street, New York, N. Y.



ntique Louis XVI Mantel
$250.00

make mantels in size and color of
e to suit your requirements. Inspect
arge exhibit of antique marble and
mantels. We can solve your fire-
problems.

Olde Mantel Shoppe
Incorporated
J. W. JOHNSON, PRES.
251 E. 33rd St.
New York, N. Y.
Established 1879



INESE

Décor

orative accessories from
anaka create dominant
in distinguished tradi-
l and modern interiors.

mportant Ming creamy
ed soft paste porcelain vase
btle contour, forms the
of this lamp with its silk
e and old carved ivory

old Chinese pottery flower
s a brilliant highlight of
peacock blue.

Chinese clay equestrienne
e is a collector's piece, ex-
ed after one thousand
from an ancient tomb.

AMANAKA
YORK • 680 Fifth Avenue
ON • 424 Boylston Street
AGO • 846 N. Michigan Ave.

Antiques for the Home

By ARTHUR H. TORREY

A white marble mantel from A. R. Nesle has a small English clock of the Sheraton type on it, a very charming accessory. This shop, as the photograph shows, has an excellent selection of small decorative objects and lays special emphasis on lamps, which is worth mentioning particularly because there are no lamps in the photograph.

The mantelpiece has Siena inlay in delicate festooned decorations that hint of the Adam Brothers' influence. The curious fire-back of wrought iron is in the form of an architectural picture of a great hall in perspective.



ANTIQUE scales of brass and iron made for weighing groceries from Lois Shaw.



A WHITE marble mantel suggesting the influence of Adam Brothers—A. R. Nesle.

The mirror above the mantel is made up in chrome and blue glass with ten Battersea enameled medallions in the frame. The two candelabra on the mantel and the brackets flanking the mirror are all Waterford about 1780. Two Wedgwood urns are also shown; these are black basalt with classical figures and decorations well and sharply shown.

Early in the eighteenth century, in 1714, Prince George Louis left Hanover to come to England as its king. He had no particular interest in the country of which he was somewhat fortuitously the ruler and didn't care for it enough to bother to learn its language. He stayed there as little as possible, putting the government in the hands of his ministers, the greatest of whom was Sir Robert Walpole.

The side table and the mirror from Stair & Co. date from this turning point in English history. They show the restrained ornate decoration which followed the lush style of architectural decoration of Grinling Gibbons. The four legs have carving extending far below the knee. The wood is a fine medium-brown mahogany. The burled walnut and gilt mirror has the original beveled mirror plate and the carving at the sides is reminiscent of Gibbons' love of fruit and flowers.

The antique scales *(Cont. on page 37)*

SIDE table and mirror, from Stair and Company, with Grinling Gibbons carving.





ONE of a pair of rare Irish glass decanters made by the Cork Glass Co. about 1800. The engraved motto reads: "The Land We Live In."

GINSBURG & LEVY, Inc.
815 Madison Avenue
and
36 East 57th Street
New York

DO YOU NEED HELP IN HOUSE FURNISHING OR DECORATION?

You may want to know where to buy authentic Period or fine Modern furniture, harmonizing fabrics or accessories. Advice about any problems of decoration will be gladly sent to subscribers without charge.

HOME SERVICE BUREAU
ARTS & DECORATION
116 East 16th Street New York



"Aristocrat of Hotels"

. . . The Drake is distinguished for the spacious luxury of its rooms, the excellence of its cuisine. Yet tariffs are always moderate.

The Drake
Lake Shore Drive, CHICAGO

UNDER COVER

By Martin Kamin

LEONARDO DA VINCI. The tragic pursuit of perfection. By Antonina Valentin. Translated by E. W. Dickes. Illustrated. 561 pages. New York: The Viking Press.

No! This is not the definitive book on da Vinci. But though it is not a complete history of that amazing man, it is very much more of a full-length portrait than the lyrical outbursts we are usually fed. It is seriously constructed so as to give the reader not only a picture of the man but of that period which was so brilliant in achievement and which was so exceedingly difficult to live in. And indeed in few men is the background against which they live as important for an understanding of the man as in the case of Leonardo. He was, if you will, the apotheosis of his age. And in order to understand his achievements it is necessary to know something of the flux and change which was part of the air that was breathed. But if curiosity and the desire for change were the forces which animated and vivified the thought of those turbulent years, the heritage of its past and its lack of adequate mental equipment were sufficient to keep it from realizing its own ideas. This failure of his age was also the failure of Leonardo da Vinci.

By this time the record of his investigations and discoveries are fairly well known. His tanks and machine guns, his submarines and his airplanes, his ideas on psychology, his studies of anatomy, his near-discovery of the circulation of the blood, his housing plans—all these testify to the eagerness and activity of a first-class mind. And in each case the project remained on paper. The illustrations in this book are apt and well printed. The few that are in color are beautifully reproduced, the reader's chief regret being that there are not more.

EL GRECO. With an introduction by Ludwig Goldsheider. 244 pages. New York: Oxford University Press.

It is one of those curious paradoxes by which our nice pigeonholes are constantly upset that the man who freed Spanish painting from its slavish imitation of other people's glories was a Greek who studied in Italy. Before Domenico Theotocopuli arrived in Madrid sometime around his twenty-fifth year, Spanish artists were content to do in their field what Spanish *hidalgos* were doing in theirs —that is, rifling the gold of other countries. Before this Greek searched among the craggy nooks of Spain for its soul and put it on canvas for the world to wonder at, the painting of Spain was of very little significance. Indeed, when Rubens first went there on a diplomatic mission to Madrid, he could not find a single artist of even ordinary competence. It was this Greek who studied, we are told, under Titian—who began by imitating Tintoretto, and thought that Michelangelo was an admirable man with no idea of painting—who came to Madrid and found his spiritual home there; found it to such an extent that he, a foreigner, was able to see what those born there had missed. If he made Spanish painting great, it was Spain that made him great.

Here, in another of that remarkable Phaidon series, is a truly beautiful collection of photogravures and color plates in which can be traced the growth and development of El Greco's compelling art. There are relatively few books about this artist and until now nothing available for the English-speaking countries worthy of him. This book admirably fills the need.

DAUMIER. Edited with an introduction by Jacques Lassaigne. Translated from the French by Evelyn Byam Shaw. 168 pages. New York: French and European Publications, Inc.; Paris: The Hyperion Press. $3.

For some sixty-odd years writers and art critics have been trying to tell of the significance and greatness of Honoré Daumier. Yet this man who was completely ignored by the public during his lifetime did not receive anything like a decent exhibition until 1934. And this is the first book which illustrates at all adequately the range of his genius. To most people, even those who know of him, he is merely an interesting and amusing cartoonist. Here we are able to understand him as one of the greatest social commentators in the history of art. What Flaubert and Balzac were to literature, Daumier was to painting. But in his magnificent series of lithographs Daumier transcends either of them. For he is not satisfied with recording only what he sees. He insists upon commenting, often savagely, sometimes sympathetically, but always with understanding, on the life and character of the Second Empire France.

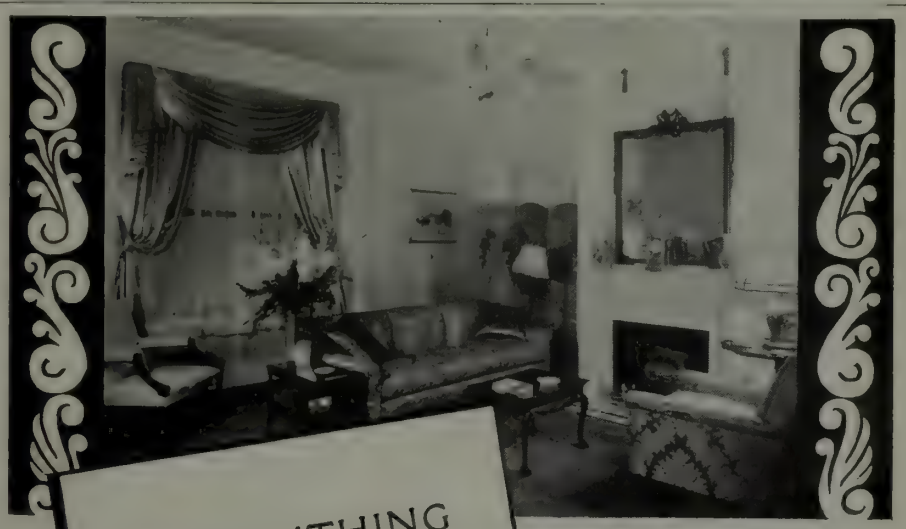
Daumier's father, who was a poor glazier and a feeble poet, felt that, since his work was not appreciated at what he valued it, art was a snare and a delusion. He tried, therefore, to discourage his son's artistic inclinations by apprenticing him to a process server. It was while running about his job that he acquired and stored up for later use his impressions of the corrupt courts and legal proceedings. While still a boy he learned the art of lithography, then still in its infancy, and did a few odd jobs for music publishers and some commercial houses. His first serious work began when he became one of the staff on *La Caricature*. And while much of his work was cast in the mold made there, his painting contains some of the most subtle tones and compelling qualities to be found in French art. In his work for the first time French painting makes a direct statement: the figures are real, the canvas says something instead of being the decorated pilfering it had been till then. That Daumier was known at his true worth is evidenced by those who came to him and learned from him. These men — Delacroix, Courbet, Corot, Daubigny — were among those who reverenced him. It is high time that we knew more about him. Here, in this excellent edition, we get our chance.

ANTIQUES FOR THE HOME

(Continued from page 36)

from Lois Shaw, Inc. were made for weighing groceries, and it seems a pity that manufacturers of modern weighing machines can't or won't provide equipment that is as esthetically satisfactory. The column and arm are brass; the pans are iron. Lois Shaw has a large collection of scales, not all American, and has inaugurated a decorative use for them, as shown in the photograph. Trays or pans may be weighted with ferns, flowers or, as in this case, painted vegeables, gourds, and so on. It's a brilliant example of the adaptation of antique objects whose utilitarian day is passed. Their value as things of beauty and joys forever is enhanced in a world which can ill afford to lose anything that adds to the gaiety of nations.





EVERYTHING about the Gotham bespeaks gracious living—its spacious rooms, its atmosphere of good taste, its superb cuisine. Elegance is apparent; economy not forgotten.

UNDER THE SAME MANAGEMENT AS
The Drake
CHICAGO
The Blackstone
CHICAGO
The Evanshire
EVANSTON, ILL.
The Town House
LOS ANGELES
A. S. Kirkeby
Managing Director

The Gotham
Fifth Avenue at Fifty-Fifth Street • NEW YORK CITY

DECORATING TO GLASS!

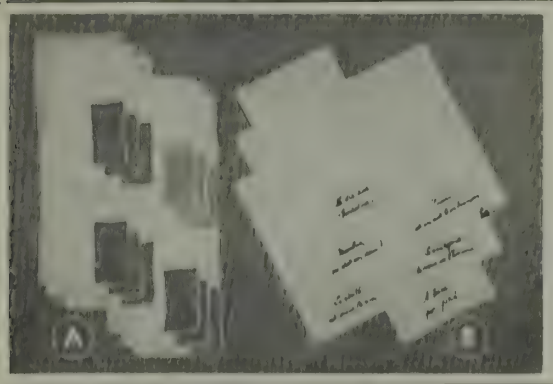


The "House of Glass" at the Fair's Town of Tomorrow presented a unique problem... how to decorate to the functional design and extensive glass areas of Pittsburgh's outstanding house... and to achieve softness, warmth, livability. The critics say we hit it right! In the Plywood House, too, we met the challenge of new materials. Daily we offer the kind of service that proves we know our Modern!

Illustrated booklet available.
Send 15c to cover mailing.

Modernage
162 East 33rd St.
New York

America's Largest Specialists in Modern Furniture



Exquisite Linens
Made in France

COCKTAIL NAPKINS
A—Set of 12.....$8.50
B—Set of 6.....$3.75
DOYLIE SETS
Breakfast and Tea Sets

KARGÈRE
535 Madison Avenue, N. Y.
39 Champs Élysées, Paris

Rh. 4-1657 Est. 1912
H. EKISIAN
HOUSE OF AUBUSSONS
Rugs and Tapestries
Cleaning, Repairing, Lining
836 Lex. Ave., N. Y.
Bet. 63rd & 64th Sts.

WARD and ROME
63 E. 57th St., New York
Sporting Prints and
Scrap-book Collections
Mounted on Screens

Distinctive
GARDEN, TERRACE, SUN PARLOR and YACHT FURNITURE

Right. Reversible top backgammon table with rattan side chairs.

Freight prepaid to Florida
ILLUSTRATED CATALOG
Exporting our Specialty
GRAND CENTRAL WICKER SHOP, INC,
217 E. 42 St. N. Y. C.



TALKING SHOP



A FRENCH porcelain decorated cigarette box and ash trays in gay but delicate coloring. The box is mounted in French bronze. Price: $5.98 for the three-piece set. From Paris Decorators Corporation, 151 West 26th Street, New York.



AN unusual treatment of an interesting material —tortoise shell. This humidor, with its filigree metalwork and hand chasing, leaves the realm of the strictly practical to become an object worthy of display on your living-room table. From Edward F. Caldwell & Company, Inc., 36-38-40 West 15th Street, New York. Price: $225.00.



HERE is a real blessing—an ice-cube pitcher which chills your drink without diluting it. The center compartment holds the ice cubes, and the unspoiled wine, cocktail or beer is poured from the outer section; decorative, as well as practical. From the Bar Mart, 56 West 45th Street, New York. Price: $5.75.

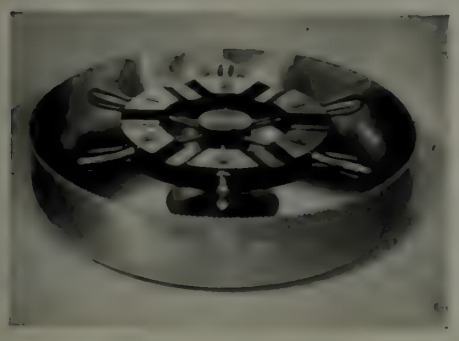


REVLON'S "College Cut-Up" is a cunning little pigtex grain leather case, oval in shape and zipper fastened. It comes in bright red or tan and holds Revlon's enamel, Adheron, polish remover and an assortment of manicuring implements. Price: $3.75.

TALKING SHOP



THIS very handsome alarm clock in handwrought silver plate, designed by Tommi Parzinger, would almost reconcile one to getting up in the morning. It is being shown in the Fine Arts Exhibit at the San Francisco Fair as well as in Parsinger's New York gallery at 54 East 57th Street. Price $130.



A WHIRLIGIG ashtray of satin brass with brown plastic ship's wheel will satisfy the average American's instinct for games of chance as well as provide a place for his cigarette to rest when he is not spinning the wheel with its numbered spokes. Price $1. From the Chase Brass & Copper Company, 10 East 40th Street, New York.



A CRYSTAL bowl with folded edges makes a charming holder for flowers or a perfect ashtray. The folds serve as pipe or cigarette rests. This is the most recent of Pitt Petri's American productions. Price $2. From Pitt Petri, 378 Delaware Avenue, Buffalo, New York.

BROWN suede is used for the base of this porcelain lamp with panther design, on exhibit in the French Pavilion at the World's Fair, and for the border of the cream doeskin shade. Price $250. The matching cigarette box and ashtray are $8.50 and $5 respectively. The Modern Baroque porcelain urn for indirect lighting and fruit bowl are decorated in suede brown and 22-karat gold. Price $150 for the pair. From The Lightolier Company, 11 East 36th Street, New York.





FOR THE FIRST TIME
SCULPTURE
Limited Editions



"HEAD" by Oronzio Maldarelli

13" High $20. Incl. Base

30 SMALL MASTERPIECES BY AMERICA'S GREATEST LIVING SCULPTORS

Especially Intended For
HOME DECORATION
Priced from Ten Dollars

AT last you can enrich your home and your life with enduring, distinguished works of art by Zorach, Wheelock, Laurent and other famous sculptors — at prices you have heretofore paid for gimcrack "figurines" from "art and gift shoppes" and department stores.

Produced only in small limited editions like etchings, these exquisite pieces are conceived in size and subject expressly for home and office decoration. In precious woods, terra cotta and fine cast stones of varying color and texture, they may provide a dramatic motif for your new decorative scheme, or be chosen to harmonize exactly with your present surroundings. *On view and sale only at the convenient*

ROBINSON GALLERIES
126 EAST 57 STREET, NEW YORK
Mail & Phone Orders Filled: Write for Brochure D



• PLANS •



Before building, call and see my books of plans and exteriors.

Books { "Six Houses, Dutch & Cape Cod" $1.00
"Six Early American Houses" $1.00
"Six French Provincial Houses" $1.00
"Six One Story Cape Cod Houses" $1.00
"Stucco Houses" $10.00

HENRY T. CHILD, *Architect*
16 East 41st Street, New York, N. Y.

It's Economical to be able to say
Y WATCH IS A ONGINES"

pple who insist on owning noth-
but the best are careful *always*
ay enough to get the best. You
buy a Longines man's watch
$37.50—a ladies' for $40.00, yet
y Longines watches have won:

10 World's Fair Grand Prizes
28 Gold Medals and more
Observatory Accuracy Awards
than any other timepiece!

ely—you will agree—it *is* econ-
ical to buy the best when the
t costs only a few dollars more.
gines watches of prize winning ac-
cy, beauty and dependability are sold
by authorized Longines-Wittnauer
ler agencies. Booklet on request to

GINES-WITTNAUER WATCH CO., INC.
0 FIFTH AVENUE, NEW YORK, N. Y.



Longines
HE WORLDS MOST HONORED WATCH
WINNER OF 10 WORLD'S FAIR
GRAND PRIZES—28 GOLD MEDALS

BUILDING A HOUSE TO FIT THE FURNITURE

(Continued from page 33)

in the living room are all deep set, with wide sills and small panes of glass, and are covered with fine net curtains that have the slightest green tinge. Back of these are old-fashioned egg-shell window shades. The windows have no valances, but the architectural curves of the plaster are very beautiful and are largely exposed by hanging Federal swags over the top of the windows. The swags are made of hand-loomed, old-gold Florentine damask, interwoven with threads of brighter gold and pale green. The furnishing of this room throughout is one of interest and beauty. The antiques are brought together with a skill that can come only from life-long association with them. The dull Venetian wool-damask chair, the old-gold tapestry barrel chair, the two Chippendale sofas, one in green and the other in cream, make a symphony in color enhanced by carefully chosen lamp shades of cream silk, lined with peach crepe, bound in pale green, and a shade for the Sandwich glass lamp in old red and green. The most fascinating single piece in the wealth of fine material in this room is an antique spice closet. The two small doors open to display innumerable little drawers where precious spices were hidden away from sun and air.

The windows in the library have no valances, but curtains of rust peach silk and linen cloth hang on rings on a separate rod. Between the windows is an old Chippendale desk and armchair. The room is filled with many-colored bindings of first editions. Picking out one at random, it is discovered to be an early edition of the Rubâiyat of Omâr Khâyyam.

In the hall, under the circular stairway, steps lead to a room below which has the atmosphere of a water-front tavern. There is a large oyster bar with high wooden stools, including a rare one with three legs, hand hewn. The room is dominated by a huge fireplace, in front of which lies a rag rug made by great-great-grandmother while great-great-grandfather smoked his pipe, frequently using an iron tong to pick a coal for a light. At the side of the room is a sawbuck table, and over the windows hang fish nets suspended from bamboo rods. A rare charger of old pewter on the mantelpiece carrying four different eighteenth-century hallmarks is surrounded by ship bell candlesticks, a pitcher, a spice crusher and a coffee grinder. All about the room are lamps: Betty lamps, rush lamps and lard lamps.

The double door across the room, with its original iron latch and a leaf-shaped strap, opens into the billiard room. To the left is Mr. Reed's workshop in which he has brought back to normalcy many a despaired-of antique.

On leaving the Reed house through a back door, you find to your astonishment that the house has been built on a steep hill, and that the rear basement connects with the first floor in front, and opens onto a terrace with a series of architectural archways. Here is a strange old-world atmosphere with winding steps leading to unexpected porches and terraces. A rock garden on one side is purple with violets, and to the right the ground straightens out into a formal garden with a goldfish pool, and for a fountain is a smiling flower girl who sailed the sea two hundred and fifty years ago with the Swedish settlers to New Castle.

Over and beyond you can see the Brandywine, bordered with trees of overhanging branches and winding its way beside a driveway. Although the Reed home is but a few blocks from the center of the city, in the garden one is completely enveloped by the lovely landscape, the deep ravines and the fragrance coming up from the woods.

MONTEREY HOUSES AND MODERN HOMES

(Continued from page 34)

Californians have taken great pride in perpetuating the house created by their forefathers. As might have been expected after the revival of the old type of architecture, the Monterey house went through one period of popularity which might have been suicidal, except for its distinctive appeal and historic interest. Following the first stampede, things have steadied down. The Monterey house is still being built and probably always will be.

HOTEL
REFORMA



The Social Center of Mexico

Hotel Reforma is the ultimate in modern beauty, luxury and splendor—an architectural triumph incorporating the newest streamlined equipment and operating methods of the day. The finest hotel in the most glamorous resort city on the continent . . . American and Mexican food . . . Rates considerably lower than for comparable accommodations in the United States.

MEXICO CITY

YOUR ADDRESS
IN MONTREAL
SHOULD ALWAYS
BE

The MOUNT ROYAL
HOTEL

Direction of Vernon G. Cardy



Those who make an art of living depend on this world famed hotel as the very embodiment of gracious service, true refinement and dignified hospitality.

Under the Same Management as
The Gotham NEW YORK CITY
The Drake CHICAGO
The Evanshire EVANSTON, ILL.
The Town House LOS ANGELES
A. S. Kirkeby, Managing Director

The Blackstone
MICHIGAN AVENUE · CHICAGO

PRINTED AT PLANT OF
HUGHES PRINTING CO.

Test Your Knowledge—

This is not a game, but a serious question!









Can you quickly tell the period and country of each one of these chests?









—Choose the correct room in the house for each?

—Tell which could be used together in the same room?

—Select the furnishings and accessories to harmonize with them?

—Create a charming correct room around one of these chests?

—And be sure you have the right answers to these questions and the dozens of others that come up every day?

You must know about form, color treatment, and all decorative accessories.

You would not expect to completely enjoy a great symphony, or an old master, without knowing something about the authors, their times, their personalities, their technique.

The same is true of furniture. No matter how many rare pieces you may examine, or own, you can never hope to appreciate them intelligently until you know something of their origin and history.

Wherever you turn, there are beautiful interiors offering themselves for your enjoyment. The lines of a chair, the detail of its carving, the scenes its historical background call to your imagination, provide a fascination which keeps you from ever becoming bored.

But aside from the cultural aspects, such knowledge has immense practical value.

It enables you to create a beautiful home for yourself—to buy wisely and save money, choosing furnishings which will never be "out of style." And should you need to, you will find the door open to a delightful career. Here is an ideal outlet for your artistic talents.

ARTS & DECORATION

HOME STUDY COURSE IN INTERIOR DECORATION

enables you through study each day at home, to answer any of these questions, and countless others.

This series of thirty lessons are arranged and simplified from a vast mass of material assembled through years and years of practical experience and research.

Learn to create lovely rooms to reflect your personality and taste. Know historical periods, present day modern; know the correct fabrics and accessories to choose. Learn about the mysteries of color harmony, design, arrangement, treatment of the new modes.

There is a demand for the man or woman who has a knowledge of decoration.

OVER 5,000 SATISFIED GRADUATES!

Start today to enjoy beautiful things—and save money by not wasting it on unsuitable things. Mail the coupon today! We will send you our free booklet describing the course in detail by return mail. You incur no obligation whatsoever.

MAIL THE COUPON NOW!

ARTS AND DECORATION HOME STUDY COURSE IN INTERIOR DECORATION,
116 East 16th Street, New York, N. Y.

Please send me your free booklet describing your Home Study Course in Interior Decoration.

Name

Address
October, 1939

BURLINGAME
PUBLIC LIBRARY
Burlingame, Cal.

OLD WILLIAMSBURG'S *Aristocratic Charm*

LIVES AGAIN FOR YOU IN THE BEAUTY OF FURNITURE DESIGNED IN THE TRADITION OF THE MASTERS

● The richness and enchanting variety of beautiful Colonial furniture as typified by the Williamsburg collection have wakened moderns to new appreciation of this period, supreme in fine furniture design. The sturdy grace of line and proportion, the rich dignity and delightful detail that charmed the cultivated taste of the Tidewater aristocracy, have equal charm for people of discerning taste today.

In the spirit of the Master craftsmen of that earlier age, Tomlinson recreates Colonial designs in Cuban and Central American mahogany with rich, imported fabrics, selected to preserve traditional harmony between wood and fabric. Checked by experts for livability — fabrics readily cleaned — sturdy interior construction and exclusive, durable finish to withstand wear in active homes. Send 15¢ for the illustrated brochure "The Golden Age of Graciousness", descriptive of the charm of Colonial living, and the various pieces in The Williamsburg Galleries, with prices. Furniture by Tomlinson, 385 Madison Avenue, New York City.

TOMLINSON QUALITY



Consult your decorator. The Williamsburg Galleries may be viewed at any of the following places.

Albany, N. Y.
Maytan, Inc.
Appleton, Wis.
Harry G. Nelson
Atlanta, Ga.
Duffee-Freeman Furn. Co.
Atlantic City, N. J.
M. E. Blatt Co.
Baldwin, N. Y.
Nassau Wayside Shops, Inc.
Baltimore, Md.
Goeprecht & Benesch
Berkeley, Calif.
Macerham's
Bloomington, Ill.
Beckland's
Bluefield, W. Va.
Bluefield Furn. Co.
Boston, Mass.
Jordan Marsh Co.
Bristol, Va., Tenn.
H. P. King Co.
Brooklyn, N. Y.
Frederick Loeser & Co.
Brunswick, Ga.
C. McGee Sons, Inc.
Buffalo, N. Y.
J. N. Adams Co.
Charlotte, N. C.
J. B. Ivey & Co.
Charleston, W. Va.
The Diamond, Inc.
Chicago, Ill.
Sidney Lee
Mabel Schamberg
Cincinnati, Ohio
The A. B. Closs Jr. Co.
Clarksburg, W. Va.
Parsons Sander Co.
Cleveland, Ohio
Halle Bros. Co.
Dallas, Texas
Lakes & Co.
Dayton, Ohio
Rike-Kumler Co.
Denver, Colo.
The Denver Dry Goods Co.
Durham, N. C.
R. E. Quinn & Co.
Elizabeth City, N. C.
Quinn Furniture Co.
Evanston, Ill.
Edwin G. Martin
Greenville, S. C.
Mrs. Eva M. Duncan
Houston, Texas
G. A. Stowers Furniture Co.
Indianapolis, Ind.
Adams, Inc.
Knoxville, Tenn.
Queen & Miller Co.
Knoxville, Tenn.
Max Furniture Shop
Los Angeles, Calif.
Barker's Inc.
Lynchburg, Va.
McGehee Furniture Co.
Miami, Fla.
Mary Albert Hinton
Milwaukee, Wis.
T. A. Chapman Co.
Montgomery, Ala.
Frank B. Tennille Furn. Co.
Newark, N. J.
Kresge Department Store
New York, N. Y.
James McCreery & Co.
New Orleans, La.
Maison Blanche Co.
Norfolk, Va.
Willis Furniture Co.
Oklahoma City, Okla.
John A. Brown Co.
Orangeburg, S. C.
M. L. Silly Sons, Inc.
Philadelphia, Pa.
Strawbridge & Clothier
Pittsburgh, Pa.
Boggs & Buhl, Inc.
Portland, Me.
W. T. Kilborn Co.
Portland, Ore.
Paul Schatz
Richmond, Va.
Thalhimer Brothers, Inc.
Roanoke, Va.
Clay Interior Decorating Co., Inc.
Salt Lake City, Utah
H. Dinwoodey Furn. Co.
San Antonio, Tex.
Joske Brothers Co.
Scranton, Pa.
Stoehr & Fister
Seattle, Wash.
Frederick & Nelson
Shreveport, La.
Booth Furn. & Carpet Co
South Bend, Ind.
The Ellsworth Store
Spokane, Wash.
Barclay & Brown
Springfield, Mass.
Red Lion Shop
Springfield, Mo.
Martin Bros. Piano Co.
St. Louis, Mo.
Lucks-Orwig Co.
Scruggs
Tallahassee, Fla.
James A. deHaven
Trenton, N. J.
J. F. Convery
Tulsa, Okla.
Miller-Leggett Furn. Co.
Washington, D. C.
Woodward & Lothrop
Wilmington, Del.
George W. Rodgers
Wilmington, N. C.
Sutton-Counell Furn. Co.
Wilson, N. C.
R. E. Quinn & Co.
Youngstown, Ohio
Strouss-Hirshberg Co.

Furniture by TOMLINSON

ARTS & DECORATION

NOVEMBER, 1939 • 35 CENTS

REVIEW OF NOVEL CHRISTMAS GIFTS • A NEW VOCATION FOR WOMEN

O YOU LIKE SOUTHERN COLONIAL HOUSES? • HOUSE BUILT FOR A HOBBY



Dine . . on a

DANBURY

IN COMFORT AND LUXURY





Write for our illustrated booklet, Circular AD showing several of our more than 300 reproductions including the Danbury Table.

CHARAK

The smart hostess knows the importance of comfort as well as luxury . . . and so, to meet these requirements, the same master craftsmen who have for many years constructed CHARAK FURNITURE, have created a table that combines convenience and beauty . . . the DANBURY.

It is the perfect solution to the "limited space" and "guest problem". The DANBURY may be used as an occasional living-room piece as it is only 22″ wide. However, by merely lifting the drop leaves and twisting the table top, six persons may dine in comfort . . . and IT MAY BE EXTENDED TO SEAT TWELVE GUESTS. This is accomplished so easily that only one person need operate the table . . . and opened, it is just as sturdy and attractive as when closed.

The table top may be heatproof, alcohol and stain proof if so desired, at a slight extra charge.

In the finest cabinet woods . . . At all leading stores . . .

*PATENT NUMBERS 1969875, 2071729, 2092244

GRACEFUL • STURDY • PRACTICAL

FURNITURE CO

38 Wareham Street, Boston, Mass.

New York Chicago Los Angeles

MAR 4



charming distinctive practical

We have prepared in anticipation of your needs for Christmas presents a group of small interesting pieces. Bridge tables, backgammon tables, fern stands, French standing lamps, telephone stands and night tables. These pieces are in stock at the present time and may be finished to your sample.

cassard romano co., Inc.

307 east 63rd street, new york city

antiques

Consult Your **DECORATOR**

reproductions

Paris Chicago Los Angeles San Francisco



ARTS & DECORATION

Volume L1 November, 1939 Number 2

Mary Fanton Roberts, Editor
Willard Fairchild, Art Editor

BOARD OF CONSULTING EDITORS

Harrie T. Lindeberg, Frank Lloyd Wright, Jonas Lie, Walter Hampden, Eva Le Gallienne, Lily Pons

CONTENTS

burban Elegance*Cameron MacKenzie* 4

he Danes Design Modern Silver 8

eifetz . . . Works for Musical Educa-
tion of Children*Giles Edgerton* 10

otlight on Famous Art Collectors and Donors 13

istinguished Rooms 14

f You are Interested in Chinese
Rugs—"*A. F. Kendrick* 16

wo Houses in the Old Charleston
Manner*Barbara Trigg Brown* 18

heater Directing—A New Vocation for
Women*Daphne Bull* 22

nais for Outdoor Living*J. Roy Petersen* 24

he Ancient Chair of York Minster ...*Lieut-Colonel E. F. Strange*. 27

hristmas Shopping in New York 28

resents for "Your Sisters and Your Cousins and Your Aunts" 30

andsome Does as Handsome Is 31

obby House*Ethel McCall Head* 32

ntiques for the Home 34

opping for Christmas Gifts 36

RTS & DECORATION is published monthly, except July, by McBride, ndrews & Co., Inc., Robert M. McBride, President; Russell Hughes, reasurer; E. C. Turner, Secretary. Publication office: 34 North Crystal reet, East Stroudsburg, Pa. Editorial and general offices: 116 East th Street, New York. Advertising offices: New York—116 East 16th reet; Chicago—520 North Michigan Avenue; Santa Barbara, Cal.— East De La Guerra; London, E.C.4, England—23 Fleet Street. ubscription price: One year, $3.00; two years, $5.00. For Canadian ostage add 50c per year; for foreign postage add $1.00 per year. We e not responsible for unsolicited manuscripts or illustrations. Copyright 1939 by McBride, Andrews & Co., Inc. Printed in U.S.A.

Distinguished Books on Furnishing and Building



THE FURNITURE DESIGNS OF CHIPPENDALE, HEPPLE-WHITE AND SHERATON

With introductions and biographical sketches by ARTHUR HAYDEN and CHARLES MESSER STOW

HERE in one large volume are reproduced the original design books, almost unknown today, of the greatest masters of English furniture whose influence in these modern times is still a living, vital one after a century and a half. The reader sees, as they came from the drawing boards of these Georgian craftsmen, the hundreds of sketches of furniture for every conceivable household use—book cases, library, writing, dining and dressing tables, chairs, settees, beds, hanging shelves, brackets, candlestands, wall-sconces, trays, fire-screens, clock cases and other pieces in great variety. *8" x 11", 300 pages, 460 reproductions in detail. Boxed.* $4.50

COLLECTING ANTIQUES FOR THE HOME

Edited by HENRY H. SAYLOR

WRITTEN by many qualified experts, this book provides the home-maker with an authentic, entertaining survey of the whole field of antiques. 416 pages with more than 150 beautifully detailed illustrations from photographs. $3.00

SMALL HOMES OF DISTINCTION

Edited by HORACE COON

WITHIN this book is the house you are looking for; here you will find several hundred pictures, floor plans, and descriptions of selected homes by the country's leading architects, ranging in price from $3200. up. Every type of house is shown, from the simple farmhouse of New England to the colorful Spanish of California and Florida. 10" x 14" Quarto. $3.75

DISTINGUISHED HOUSES OF MODERATE COST

Edited by RAYMOND T. B. HAND

ARE you going to build a house? If so, this is the book for you. Here are some of its attractive points: it describes and illustrates fifty homes of moderate cost, it includes floor plans and specifications, it contains 125 large photographs and it represents all types of houses and all types of construction. *Spiral bound, 10" x 14"* $3.50

INSIDE 100 HOMES

Edited by MARY FANTON ROBERTS

MODERN house-dwellers who want to make their homes more beautiful and livable will find this book an unfailing source of valuable suggestions, for it brings the reader into one hundred homes that are distinguished for their good taste and beauty. Interiors are illustrated from many angles, furniture is discussed in terms of environment—in short, it treats every aspect of decoration that can transform a home into a thing of beauty. *Illustrated, 10" x 14"* $3.50

from your bookseller, or

ROBERT M. McBRIDE & COMPANY
116 East 16th Street New York

ARTS & DECORATION is published monthly, except July, by McBride, Andrews & Co., Inc. Publication Office, 34 N. Crystal St., East Stroudsburg, Pa. Editorial and general offices, 116 East 16th St., New York, N. Y. Subscription is $3.00 a year, 35 cents a copy. For foreign postage add $1.00; for Canadian postage, 50 cents. Entered as second class matter at the post office at East Stroudsburg, Pa., under the act of March 3, 1879. Copyright 1939 by McBride, Andrews & Co., Inc.

BURLINGAME
PUBLIC LIBRARY



Dodge
ART CALENDARS

Why not give calendars this Christmas?

Handsome in design, inexpensive in price, covering a wide variety of subjects and interest, a DODGE ART CALENDAR makes the ideal gift. Because of their style they are greatly improved substitutes for Christmas cards. Unlike cards they are usable and will remind the recipient of you every day in the year.

Among the many calendars are:

Audubon Calendar of Birds

which is generally acknowledged as the most beautiful calendar published in the United States, has been officially designated as THE OFFICIAL CALENDAR OF THE NATIONAL ASSOCIATION OF AUDUBON SOCIETIES.

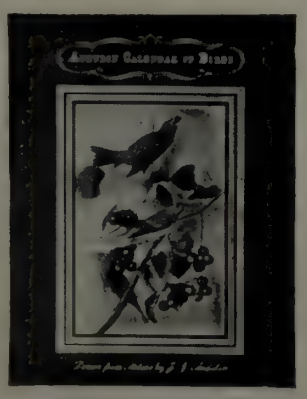
Thirteen sheets plus cover. Twelve sheets are full natural color reproductions of the famous John James Audubon paintings of American birds, inset in a two color decorative border. Below each painting is an artistically designed calendar block, also in color. The thirteenth sheet carries a detailed description of each bird. In two sizes. Either flat or easel style. Each in an attractive holiday box. *Prices from 60c to $1.25.*

Dickens Calendar

Six magnificent four-color sheets, reproduced from oil paintings, by Thomas Fogarty picturing the scenes and characters of the most beloved author of the English-speaking peoples. *Price $.75*

Calendar of Cheer Series

Contentment Calendar, Sunlit Road Calendar, Calendar of Sunshine, Calendar of Friendship, etc. Many new covers and new quotations brighten up this famous series for 1939. Tied with ribbon, and in handsome boxes, these calendars make beautiful and practical gifts. *Prices from $.30 to $.90.*



For sale at the better department, gift, stationery and book stores.

Dodge Publishing Co.

Write today for an illustrated catalogue of DODGE ART CALENDARS.

116 E. 16th St. New York

Consult Your DECORATOR

You call the doctor when you're ill - - - even though your own good instincts tell you what the trouble is—and you think you know the cure.

You do this because common sense tells you that intensive professional training and wide experience has reduced his fallibility far below yours, and that he keeps himself abreast of the latest improvements in medical science. He earns his fee—and you gladly pay.

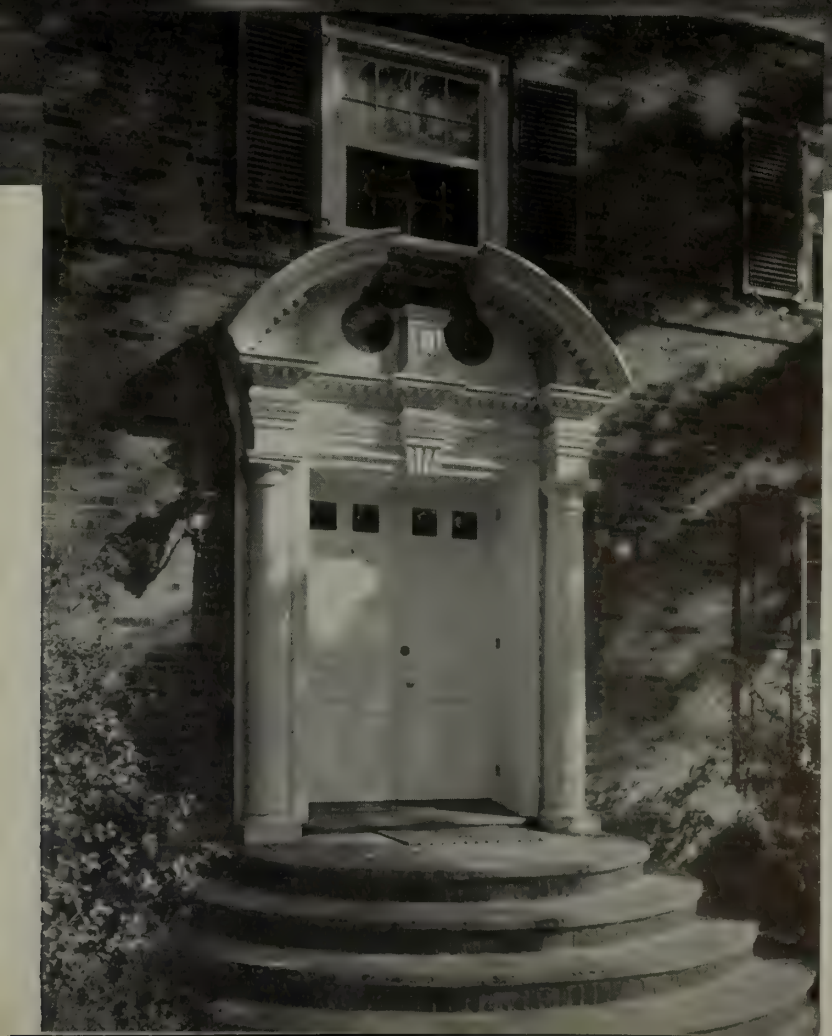
But how about your home?

Perhaps you are about to bring a new one into being. Perhaps the old one is showing unhealthy signs of old age, and is demanding rejuvenation. In either case, are you going to rely on "instinct" and homespun remedies?

Within ready call of you, wherever you live, there is an interior decorator, trained, competent, with a highly specialized knowledge constantly refreshed by study of current trends of design and the latest offerings of the world of decorative furnishings. When money is a factor, the decorator stands between you and costly mistakes. Therefore - - -

CONSULT YOUR DECORATOR— ALWAYS!





Architect: Francis A. Nels

THE country home of Mr. and Mrs. William Martin Vogel of Georgian design, as such a house should be, is in a rich garden setting. The walls are of mellow, old Virginian brick; the trim and doorway are white. There is a hint of Spanish feeling in the chimneys but nowhere else.

THE typical entrance to the Georgian house—a white doorway with Doric columns on either side and the elaborate, broken pediment above. The steps leading to it are of brick like the walls of the house.

ARTS & DECORATION

VOLUME LI NOVEMBER, 1939 NUMBER 2



THE approach to the curving stairway and the entrance hall is through an archway supported by fluted columns. The general effect is white and red, with pieces of fine old furniture, hurricane lamps and antique eagle mirror.

SUBURBAN ELEGANCE

By CAMERON MACKENZIE

CONTRARY to the immemorial jokes of the vaudeville stage, New Jersey is a lovely state, and for proof of this you have only to drive an afternoon through its quiet backwaters, with its birches and maples, its geometric bayberry hedges and well-planned townships. There and then you are in some of the sweetest acres of the Eastern seaboard.

This is to put you in mind of Montclair and of Glen Ridge at its periphery; of the quiet life of substance but not of ostentation, and perhaps of the classic form of the American family: mother, father and two children. These associations, no less than function, no less than vagaries of "art," serve to evoke the architectural style of the region.

Such a land and such a living could produce many styles, but none perhaps as happy in its setting, none so quickly rewarded by nature as the Georgian. If this should give you pause, turn your attention to the front of the Vogel house pictured here and see for yourself how graceful is the frame of shade trees, hedge and lawn. Nor, of course, is this mere coincidence. For the Georgian house

Decorator: Elizabeth Whinery

s originally designed for a
ntryside and a people almost
cisely duplicating Montclair;
a word, for suburban England.
n its trip across the Atlantic
s style found its first port fur-
r south in Virginia. It is
m that state that the Vogel
use received its inspiration. It
in point of fact, built of mel-
Virginia brick.

ts exterior is not remarkable,
ich is as it should be in a mar-
ge with nature. But it is very
an and easily proportioned,
h good solid fenestration and
nty of Traditional detail.

Like the well-behaved house
s, it keeps its real living away
m the road, centering it on
ovely square lawn in the rear.
the front are reserved bath-
ms, powder rooms, hall win-
ws and the small library;
ile at the back we find the
ng room, dining room and two mas-
bedrooms.

Entrance through the main door re-
ls this secret in a second. Directly
ead, passing the winding stair, lies the
sage into the living room, and still
ight ahead through the living room
he doorway giving access to the lawn.
that the first look is also the longest
most regarding of all. The fact that
living room drops two steps down



Photos: Daniel Reynolds Merrill

THE detail of the chimney-piece in the living room is Georgian, with glass chandeliers at each end of the mantel fitted up with electric lights.

from the hall adds an interesting surprise to the vista.

Vis à vis the living room and also facing the back terrace is the dining room with its Duncan Phyfe table and Hepplewhite chairs; while to the right of the entrance hall and also leading into the living room is the library paneled in pine, its walls studded with recessed bookcases.

The décor is interesting, and in the case of the entrance hall, striking. Here the motif is crimson (in the rugs, valances and hurricane lamps) and white (in the walls, curtains and stairway). In the living room the predominant colors are gray, green and russet. Such a combination is particularly suitable when used in conjunction with the extremely generous windows which bow out in the back, flooding the room with light.

Upstairs has a surprise: a self-contained wing for the two boys. This wing runs at right angles to the main house, perched on top of the garage and facing on one side of the rear terrace. It was designed to allow the children to lead their own lives, coming and going through a separate entrance if they wished. And of course there is—most thoughtfully—nobody or nothing below them to disturb except the cars.

Two bedrooms, a living room and a bath comprise the living space of this wing, with windows facing both on the terrace and on the opposite side of the house, overlooking the driveway to the

THE rear of the Vogel house has a terrace running from one bay window to another. It furnishes charming living quarters in warm weather.



THE library is a gracious room with its pine-paneled walls and inset bookcases. Various chairs and the sofa are upholstered, and for a brilliant note of color there is a red leather armchair. The coffee table suggests that the library is used for more than one purpose.

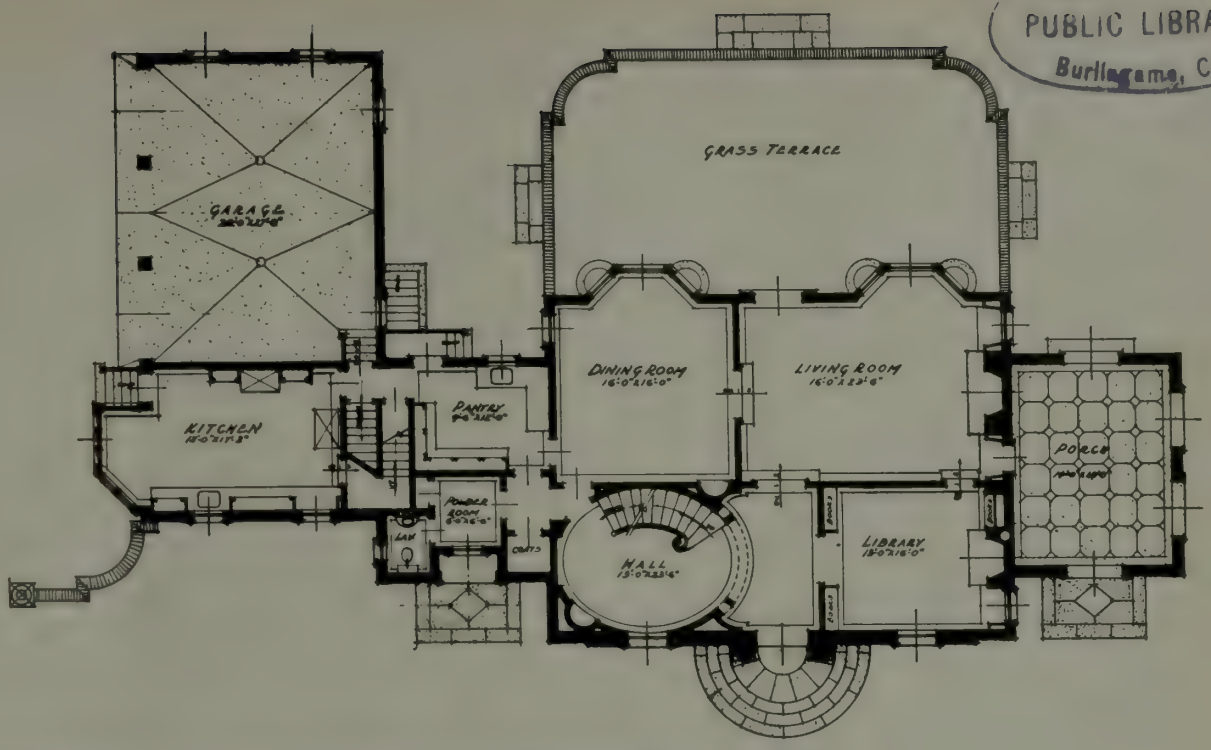


PUBLIC LIBRARY
Burlingame, Cal.

garage. The decorating scheme of this wing runs to autumnal shades of brown, henna and green, relieved by some red and blue.

Joining this wing with the main house is a passageway leading to the two master bedrooms, which face on the rear terrace. Mrs. Vogel's room is complemented by a dressing room and bath of her own, while the guest room—on the front of the house—also has its own bathroom.

Mrs. Vogel's bedroom shows ivory walls over a peach carpet. Draperies and upholstery are of chintz with a hand-blocked floral design in peach, gray and





THE master bedroom is rather elegant Colonial, th a fine Sheraton cano- ed bed and richly up- lstered chairs.

THE dining room is pure Georgian with Duncan yfe table and Hepple- hite chairs, the latter up- lstered with antique hite leather; the effect is e period and very elegant.

THE garage is designed and built in harmony th the house—red brick r the walls, white trim d a cupola. The garden ound the garage is beau- ully planted.

tan against an old white background. With the exception of two French kidney tables of fruit wood all the furniture is made of antique cherry.

The services of the house are grouped at the corner formed by the juncture of the main house with the wing. The dining room is reached through a short passageway and a pantry. Servants' quarters are on the third floor, reached by a back staircase.

scape Architect: Ethelbert E. Furlong









The Danes Design Modern Silver

The Design and Execution of this Silver by Frantz Hingleberg is Modern in Spirit, but the Forms are Classic. The Beauty of the Silver Itself is Sufficient without Superfluous Carving or Engraving to Detract from the Purely Functional Form of Each Piece.

BURLINGAME
PUBLIC LIBRARY
Burlingame, Cal.



A SILVER pitcher and bowl of remarkable grace. The bowl is useful as a flower-holder, a confectionary bowl or for olives.

THIS silver service would be equally at home on your mahogany Chippendale sideboard or on the latest glass and metal creation of Gilbert Rohde.

A SILVER pitcher and tray of almost stark simplicity. These, like the other models, were designed for the World's Fair but, as is true of all of Frantz Hingelberg's work, they would not be incongruous with fine Period furniture.



THE silver service on the opposite page is a good example of the rich simplicity that characterizes the work of Frantz Hingelberg, who adds nothing to his products that would detract from the shining beauty of the metal itself.

HAND-WROUGHT spoons have a variety of geometrical designs inset in the handles. The models are entirely new and, like the tea set, finished in a lustrous gray sheen.

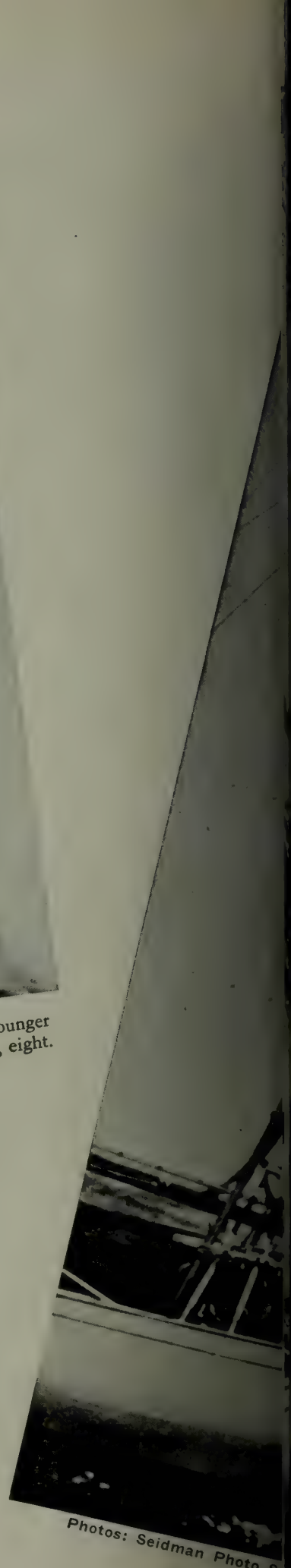




HEIFETZ with his two Great Danes in the kennels of his farm near Norwalk, Connecticut.



JASCHA HEIFETZ and the two younger Heifetz'—Bobby, six, and Josepha, eight.



Photos: Seidman Photo Se

HEIFETZ . . . *Works for Musical Education of Children*

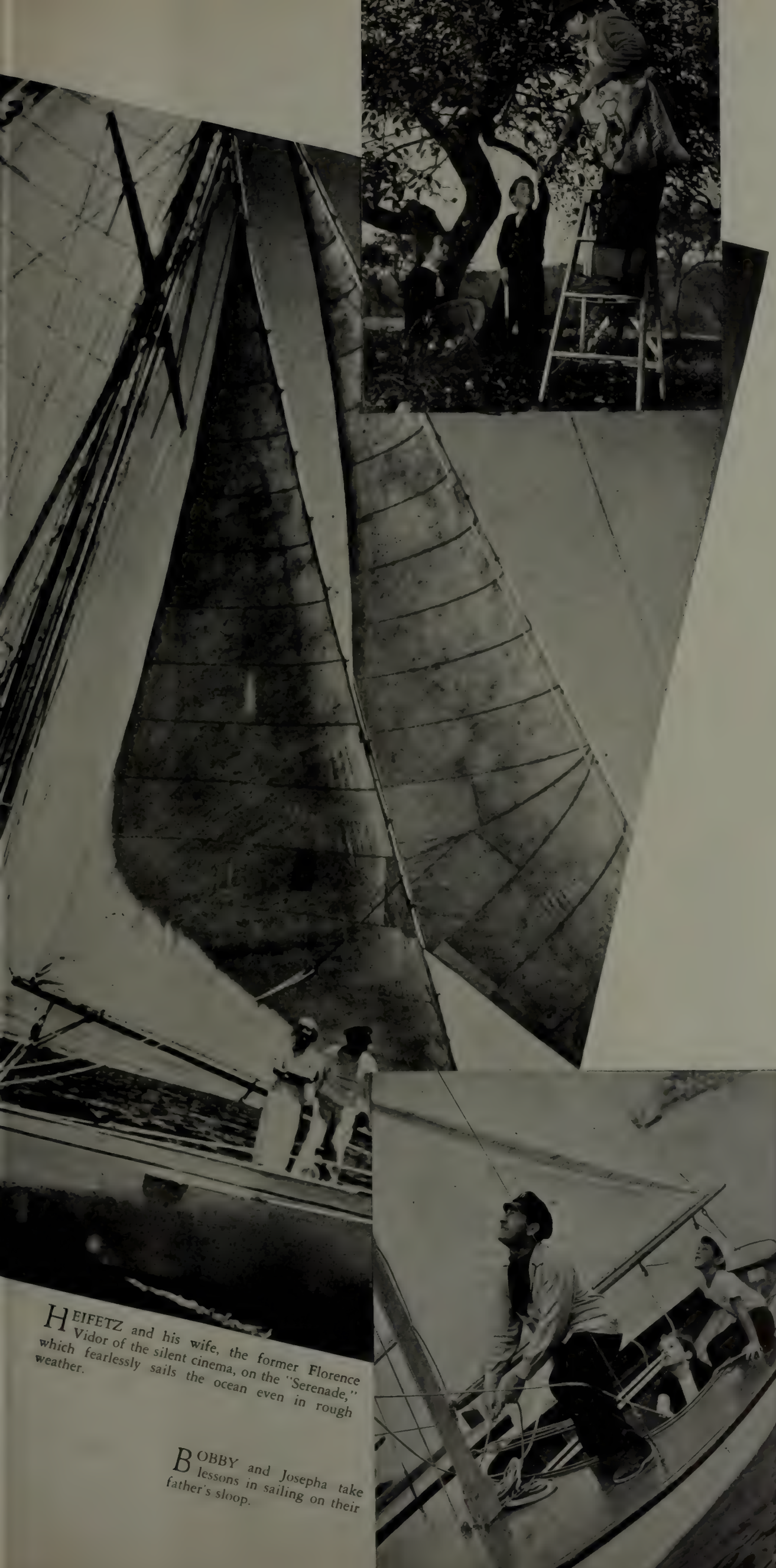
By GILES EDGERTON

TO possess a remarkable artistic gift and to be acclaimed as one of the greatest contemporary violinists would appear to be the height of worldly accomplishment for one man. But for Jascha Heifetz it has never been enough. He would consider himself a complete failure as a human being if his life were so completely wrapped up in his music that he did not have time for the more simple and prosaic things of this world.

Artists too often believe that their talent gives them the right to live in a sphere apart, to dissociate themselves from the problems of home and community. But Heifetz is the exception. As a husband, father and social-minded citizen he leads a rich and well-rounded life. There is nothing about him to suggest the temperamental musician safely locked in his ivory tower. He is tremendously fond of children and constantly campaigning on their behalf; he takes an active part in the organizations of his fellow musicians, he is an interested, cooperative citizen in any community of which he is permanently or temporarily a member. . . . In other words, Jascha Heifetz is a human being first and a great musician second.

In the course of the years, while his sensitive fingers have been bringing him new laurels, he has found time to play at countless benefits, create violin scholarships, visit settlement houses,

PUBLIC LIBRA
Burlingame Co



MUCH of the summer this distinguished violinist spends on his farm near Norwalk. Here, his children are helping him pick apples.

and to assume an active part in the work of the American Guild of Musical Artists.

His activities on behalf of the Guild are especially indicative of Heifetz' social mindedness. As a violin virtuoso, he has no need of the protection and services of the Guild—he has already made his mark. But as a musician, he feels most strongly that he —and all other successful musicians— have a moral obligation to their fellow-artists. "If I ignored the plight of my fellow musicians," says Heifetz, "I would be no different than the man who, able to swim, passes a lake where there is a drowning man and disregards his cries for help.

"Progressive thinking musicians," is his phrase for those of his brotherhood who are cognizant of the struggles of young artists and who work coöperatively with all musicians.

He lays particular stress on the importance of encouraging young talent. His interest in children and the enthusiasm he displays when watching youngsters perform musically, is a refreshing characteristic in an artist of Heifetz stature. To watch him play in concert, one would think, from his wholly absorbed expression, that he has no other interest in the world. save his own playing. But when the role is reversed, and *he* is the watcher at a concert, say, of settlement house children, his whole face reflects his

BELOW, the violinist is surrounded by a group of young pupils at the St. Cecilia Music School, which he endowed with a violin scholarship.

HEIFETZ and his wife, the former Florence Vidor of the silent cinema, on the "Serenade," which fearlessly sails the ocean even in rough weather.

BOBBY and Josepha take lessons in sailing on their father's sloop.

en interest in the young players, in eir method of musical "attack," in eir interpretation—good or bad.

Heifetz' ability to transform himself m the musician completely absorbed his own music to one thoroughly in-ested in the musical efforts of others well illustrated by the following in-lent. Just four hours before he was heduled to appear at a Lewisohn adium Concert this summer, he was dging a contest sponsored by the Chil-en's Aid Society. It was an insuffer-ly hot day, and even the multitude of ildren were wilting in the Manhattan at. Yet Heifetz gave them all his at-ntion—even to holding the youngest them on his lap—the better to hear r. When he left, hot and happy, he s licking an ice-cream cone! A few urs later, he was the great Heifetz per-rming with impassive face before a mpletely enthralled audience! He can rticipate in a children's party one ur and be the great virtuoso, giving he has to his musical interpretation, e next. He can't be bothered with oods and artistic temperament.

After rehearsing for a Philadelphia pearance recently—to give another ex-nple—he hired a car and drove to At-ntic City to attend a hearing concern-g the American Guild of Musical Ar-sts. After a turbulent meeting with llow musicians in which he took a ghly active part, he returned to Phila-lphia. That night critics again com-ented on his impassive face, his com-ete oneness with his music, as he gave superb performance of the Beethoven olin concerto, a taxing forty-five min-e work.

Heifetz believes that everybody should now and study music whether they ant to make a career of it or not. He re-rds music as a spiritual food, and be-eves that it should be made an integral rt of everyone's life, for it is the source a happiness and spiritual beauty that n be obtained in no other way.

Unearthing talent wherever it may be dden and constantly working to bring od music into the lives of children so at it is as much a part of their daily ving as physical food, is Heifetz's great-t aim.

"Music students should try to bring usic into their social life," he says. He lieves that ensemble work is one of the ost rewarding experiences in music. lso that students should learn to play more than one instrument. Each instrument supplements the other and makes for a fuller musical background.

"Children, like adults, learn by doing," Heifetz continues. For parents this is of paramount importance. A child should experiment with a number of instruments before one is chosen. Believing this is one of the reasons Heifetz is so intensely interested in the work done by settlement houses all over the country, why he is so quick to contribute his genius to a concert, the proceeds of which are used to further the musical education of children rich in talent but poor in funds. A further proof of his interest in the musical training of children is the scholarship in violin which he gave to the Chatham School of Music last year.

His many years of watching, studying and advising children and adults concerning the problems of a musical education has given Heifetz the opportunity to develop his own very definite ideas on the subject, ideas which may prove a bit startling to some of the so-called "progressive" educators.

"No music—no play, no practice—no candy," is his solution for the age-old problem of how to interest our offspring in music.

"This is the only method that I have found successful," Heifetz says. "Children who do not relish the idea of practicing will surely practice if they know that refusing to do so, means in turn parental refusal to allow them to do something they really like.

"Even when it requires coercion, my own children practice. They know by now that there are certain hours each day they must devote to music. They practice twice a day—in the morning and in the afternoon."

Mr. Heifetz is skeptical about the possibility of making music attractive to children. "When I was the age of my older child I regarded practice as an unmitigated bore. And I don't think children have changed any through the years."

He disapproves of subterfuge. "A piano is a piano, *(Continued on page 35)*

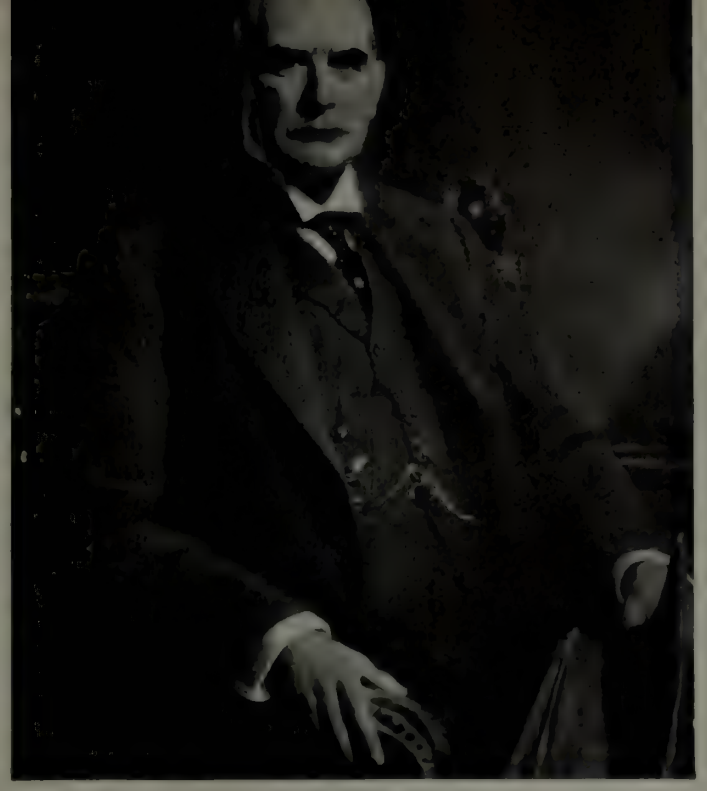
AN impromptu violin lesson at the St. Cecilia Music School.





ONE of the most important things in Heifetz' life is musical education for the children of this country. He not only teaches groups of aspiring young musicians, but he discusses with them matters of musical importance. This picture was taken at a settlement house school in Manhattan.

BURLINGAME
PUBLIC LIB
Burlingame



AS a donor of art, Mr. J. Pierpont Morgan, Jr., shares with his father the honor of presenting the Metropolitan Museum of Art with the great art collection now housed in the Morgan Wing. The material in the Morgan library, the work of father and son, forms one of the most important literary and historical collections ever brought together for the learned men of all countries. Portrait by Frank O. Salisbury; Photo: A. C. Cooper.



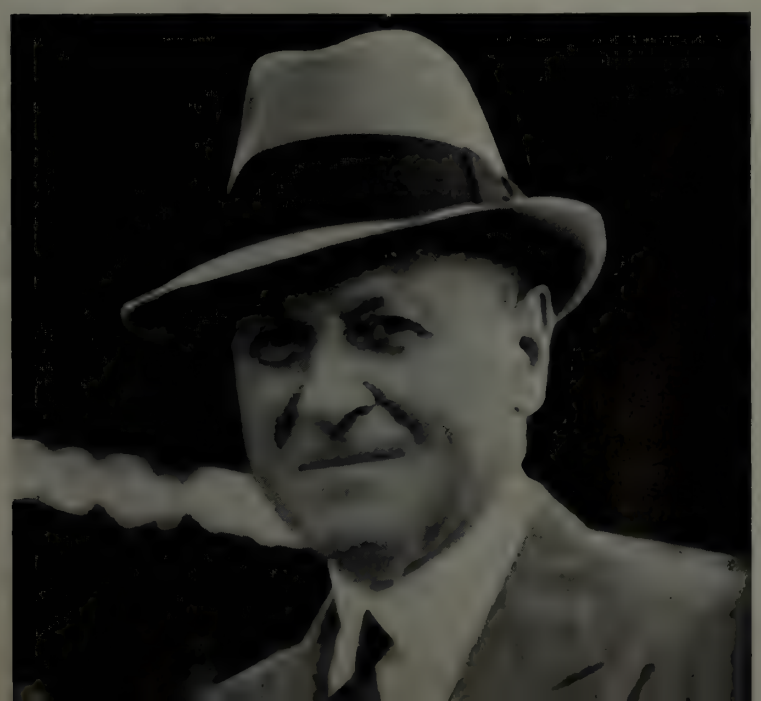
JOHN DAVISON ROCKEFELLER, JR.'S gifts to art have been boundless and widereaching. Among his contributions are vast sums to the American School of Classical Studies, Athens, Greece, Colonial Williamsburg, Restoration of Rheims Cathedral and repairs to Versailles and Fontainebleau, Fogg Museum, Harvard University, The Cloisters, and to the Museum of Modern Art. Photo: Frank Ehrenford.

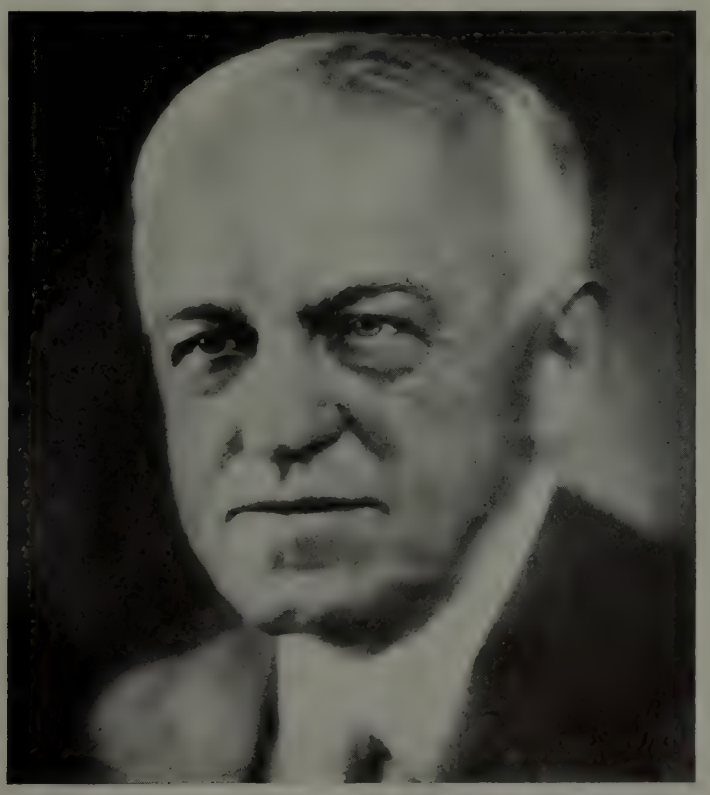
SPOTLIGHT

ON FAMOUS ART COLLECTORS AND DONORS



MR. JULES BACHE brought together through his own enterprise and interest in art the Bache Collection which is shown with great beauty in Mr. Bache's New York home, 814 Fifth Avenue. In order to make the collection more easily available to the public he established the Bache Foundation to which he loaned his collection and made a gift of $2,000,000 for its care and maintenance. Photo: Underwood & Underwood Studios.





MR. SAMUEL H. KRESS'S gift of paintings to the National Gallery of Art in Washington has been estimated at $20,000,000. It is considered the finest collection of Italian art in the world. It gives a universal idea of the development of Italian painting beginning with Cimabue, Duccio and Giotto, up to Titian and Tintoretto. Wide World Photo.

IN the collection of Mr. Joseph Widener in Philadelphia are one hundred and five paintings, including Rembrandts, Van Dycks, Reynolds, Romneys, Titians, Gainsboroughs, Corots, Grecos, Manets. Among other art features are fine tapestries, French eighteenth-century prints, Italian Renaissance sculpture —Cellini, Bellano, Riccio and others, besides French pieces by Clodion and Lemoyne. Wide World Photo.

Distinguished Rooms



THE dining room at the left is in the home of Mr. Joseph H. Cohen of Bridgeport. The walls are finished with murals of chinoiserie design in deep blue and gold. The furniture is well assembled, with Chippendale dominating the scene. The chandelier is old Waterford glass. There are china figurines on the tables and mantel, and the accessories are all of silver. Photos: Mattie Edwards Hewitt.

IN the same home is this garden room, fitted and furnished to give a sense of outdoors. The ample windows frame vistas of flowers and foliage in the sunken gardens without. The walls are painted in blue, from azure to blue green, and the floor is black inlay. The blue-green tone appears in the easy chairs, but the sofa is a butterfly yellow. Two fruitwood cupboards hold rare porcelain and figurines.

Baker, Decorator



BURLINGAME
PUBLIC LIBRARY
Burlingame, Cal.

THE notable feature in this room done by Gilbert Rohde is a sense of luxury. This is brought about by a combination of materials: fine woods, plastics, leather and brass, in which light tones prevail. In spite of its richness, there is a general air of simplicity so characteristic of Mr. Rohde's work.

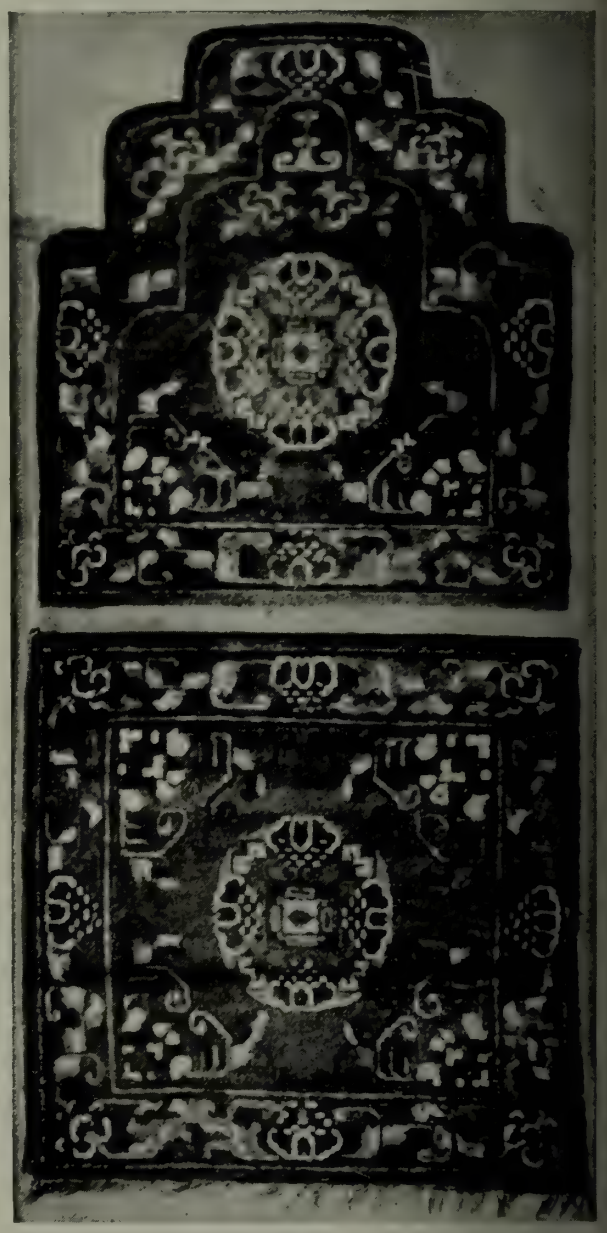
A "TRESTLE" bookcase has sections which may be used separately or joined together to surround a sofa; the armchairs have a mechanical device to adjust the pitch of back and seat. Both are in blond finished wood with upholstery of russet, beige and sand. Designed by Russel Wright for Conant Ball Co.

"IF YOU ARE INTERESTE

By A. F. KENDRICK



A MEDLEY of Chinese motives is seen in our first illustration. The designs are bright and varied on a rose-colored ground.



A FINE Chinese mat with a flowered design is used for a seat cover with matching chair back.

MAS'UDI, the Arabian "father of history" who traveled and wrote in the first half of the tenth century, states that the people of China were the most gifted artists and unsurpassed in skill. It may be that he speaks from first-hand knowledge, for he is believed to have visited Chinese waters. Even if he does no more than give utterance to general opinion, his testimony has equal force, and recent research in the history of Chinese art tells the same tale.

Marco Polo the Venetian, rather more than three centuries later, was perhaps the first among European travelers to speak from intimate personal knowledge of the country. This he gained by twenty years' service under the Chinese emperor, whom he regarded as the most potent prince in the world. His eulogies have every mark of sincerity, and it is hard to realize, in reading his story, that the picture can be one of medieval times.

The Chinese have always been keen students of the forms of nature, and their subtle, though peculiar, style of delineation has been imitated wherever other nations have come into contact with them, whether by trade or arms. The Persians were among the first to pay them this sincere flattery. It would not be advisable to press too far the inference that the Persian weaver had the carpets of China particularly in mind when he wrought an inscription into his carpet, now in the Gobelin Museum at Paris, claiming that it would be an object of envy to the Chinese artist. We do not yet know, and perhaps it never will be

BURLINGAME
PUBLIC LIBRARY
Burlingame, Cal.

N CHINESE RUGS——"

known, where carpet knotting first began. In common with other handicrafts ministering to luxury, the making of pile carpets may reasonably be supposed to owe its origin to a human need.

Since China was in so many ways a pioneer, it is natural to consider the claims of the country in the matter of carpet knotting. The bearings of the problem have lately been shifted somewhat by the discovery of some fragments of knotted work older than any hitherto known. These have been found within the last thirty years by Sir Aurel Stein and other leaders of archaeological expeditions in the now arid region of the Gobi desert bordering on the Chinese



THIS woolen rug from North China has a curious design—a phoenix with body and tail transformed into a circular arrangement of flowers and foliage, all in blue and white, with peonies on the surrounding field, in two shades of blue. The swastika-fret border is dark blue on yellow and red grounds.

A WOOLEN rug from North China has an animal design presented in a rather humorous fashion. Dark and light blue predominate.



empire. The reports of the excavators leave little room for doubt that these fragments date from the earliest centuries of our era. But the designs suggest infiltration from the west rather than from the east, and altogether there is little or nothing to establish connection with the later carpet weaving industry of China.

The origin of the pile carpet must be sought among nomad peoples living in a rigorous climate and possessing sheep, goats or camels—for wool is the natural, and by far the best, material for carpet knotting. Such people need a warm covering for the tent floor, and one that can easily be carried from one camping ground to another. As the nomads settled down or bartered away their belongings to sedentary neighbors, pile carpets passed into civilized life, where they can only be regarded as luxuries. In some such manner they found their way into China.

The native Chinese floor covering is of felt, generally inlaid with colored patterns. The inclusion of a few examples in the imperial treasury at Nara in Japan, gathered together during the eighth century of our era, bears witness to their early use. The introduction of carpet knotting into China seems to have taken place at a far later time. Marco Polo says nothing about such carpets in writing about China, and none are known for several hundred years after his time.

A foreign strain may sometimes be detected in the designs, but as the craft became acclimatized, these fell into line with indigenous styles of ornament. Indeed, the Chinese preference for curved lines became troublesome when rug knotting was in (*Continued on page 39*)

THE peony, so popular with Chinese artists as an emblem of spring, forms the main pattern of this carpet. The stems are in dark and light blue. The swastika fret of the outside border is in dark blue.





& Lapham, architects

Photos by Ernest Graha

THE home of Josephine Pinckney is a fine example of the typical Charleston house. The exterior is painted heliotrope with green blinds, and the stucco façade is broken with an old and delicate wrought-iron balcony. The door at the side opens, as is usual in Charleston, on the garden porch, and the garden is enclosed with a wrought-iron fence.

TWO HOUSES in the OLD CHARLESTON MANNER

By Barbara Trigg Brown

PUBLIC LIBRARY
Burlingame, Cal.

REAMS of paper have been used to describe the unique charm and the dramatic history of Charleston, South Carolina. Suffice it here to state without fear of contradiction, that there is only one Charleston, South Carolina in the whole United States—it has never been duplicated. The Charlestonian and his home remain graceful individualists. One of the few Anglo-Saxon communities in this country, it is, to quote from a native with a sense of humor "a holy land" to its people. The love-of-the-land inheritance runs strong in every succeeding generation, and consequently the people know how to live gracefully and well. They will not go modern to the detriment and loss of the frame that suits them best. In their homes they have preserved the enduring beauty of the original architecture whenever possible, restored it when it needed preservation instead of destroying it, and the result today is that they claim to have the most interesting city in the United States.

Charleston can adapt itself when necessary to the changing economic scene, and no other people have known so well how to create and establish the same beauty of living in an abbreviated form.

Miss Josephine Pinckney's house, and Mrs. George Huntington's guest house bear witness to this statement.

Josephine Pinckney, Charleston's noted poet, decided about ten years ago to buy an old house and do it over. The house she chose, on Chalmers Street facing the famous old Washington Square, had fallen into such decay that it seemed beyond repair. The result today is a tribute to the rare ability and innate knowledge of Charleston architecture that her architects, Simons & Lapham, possess.

The original house is about a century old, but nothing remained to show that it had once been a rather fine Late Regency house beyond its shell and some interior woodwork.

Built of brick covered with stucco, —originally burnt oyster-shell lime was always used—the façade is not symmetrical, and this is according to the best Charleston tradition. For the placing of the door is exactly what makes Charleston houses unique. The entrance door at the side opens not into the house proper but on to a flagstone porch that runs the depth of the house. Charleston city blocks are very large, and in consequence the lots are deep and narrow, with the garden at





THE drawing room of the Pinckney house runs the entire length of the house, and the focal point is a mantel of severe simplicity with typical mirror and flanking bookcases. The dining room has a Sheraton table and cabinet, both heirlooms; the foyer below has a magnificent Empire mantel and a Chippendale mirror.







the side or back and the house flush with the street. Above the ground floor portico the piazza has simple columns and balusters that are in harmony with the fine wrought-iron work. Beyond the columned doorway the façade is plain; sufficient decoration and interest is achieved by the balcony. This one came from an old house on nearby Meeting Street. Gib plates, or earthquake rivets, are embedded above the second floor. Charleston believes in preparedness. The first floor here is well above the street level to escape the danger of flood tides. The piazza, a late addition to the native architecture, is on the second floor level for the sake of privacy, and to catch the ocean breeze.

Miss Pinckney had the interior restored according to her special need. On the first floor there is a reception foyer, the dining room and kitchen wing. A graceful spiral staircase leads to the second floor—the *belle étage*—with the drawing room stretching across the entire front; the owner's apartment well located for privacy behind it, and in the wing the maid's room. The third floor contains Miss Pinckney's working library, guest room and bath. The house is spacious and furnished with rare heirlooms, many pieces from famous ancestral Pinckney homes, so that it is in harmony with the present owner.

Best of all it has been filled with the quality of the Old South, for the stucco is painted a heliotrope, that deepens when washed by the rain, and the shutters are a pale green. Behind the new iron fence, which is a modern foil for the splendid wrought-iron gateway to the City Hall Park exactly across the street, the little garden is a delightful spot reminiscent of the French West Indies, an influence that appeared here at the end of the eighteenth century.

Mrs. George Huntington's house on King Street is not large, so she had a guest house built in the garden behind it. Again the lot was a narrow one, its

A MODERN wrought-iron porch (above) frames the garden length of the Huntington guest house and the main house beyond. A new pattern, it is witness to the skill and artistic sense of the modern craftsman. This picture is an amazing example of the sense of peace and of space that can be achieved on a small lot.

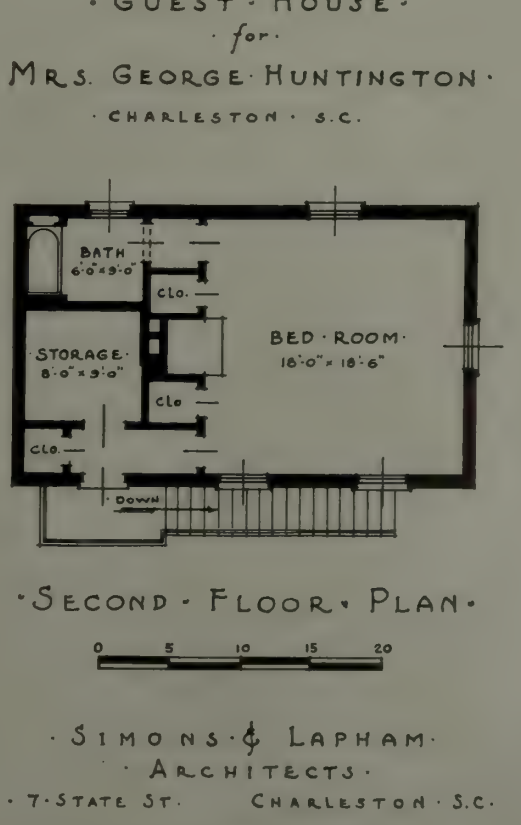
THE bedroom is large and well-ventilated, two distinct assets in this southern climate. The room is furnished in Southern Colonial.

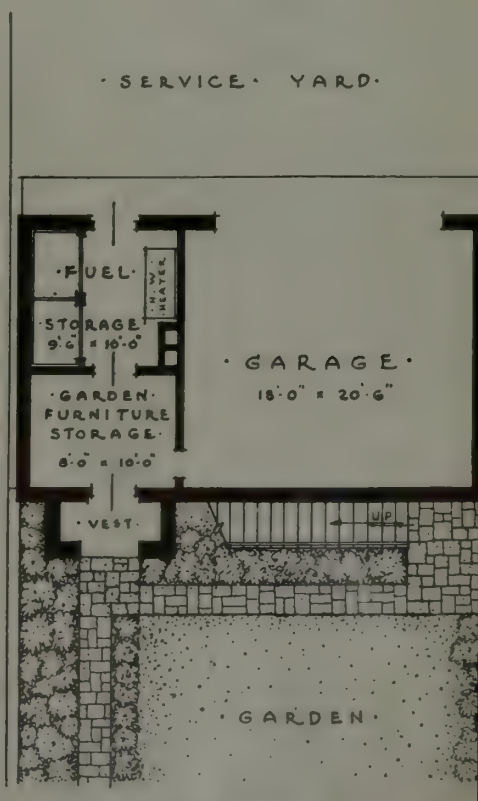
THIS guest house that Mrs. George Huntington has built at the far end of the garden from her house on King Street has dignity, architectural beauty and a natural hedge that insures privacy. The brick is painted a soft flesh pink, the iron work a delicate fawn.

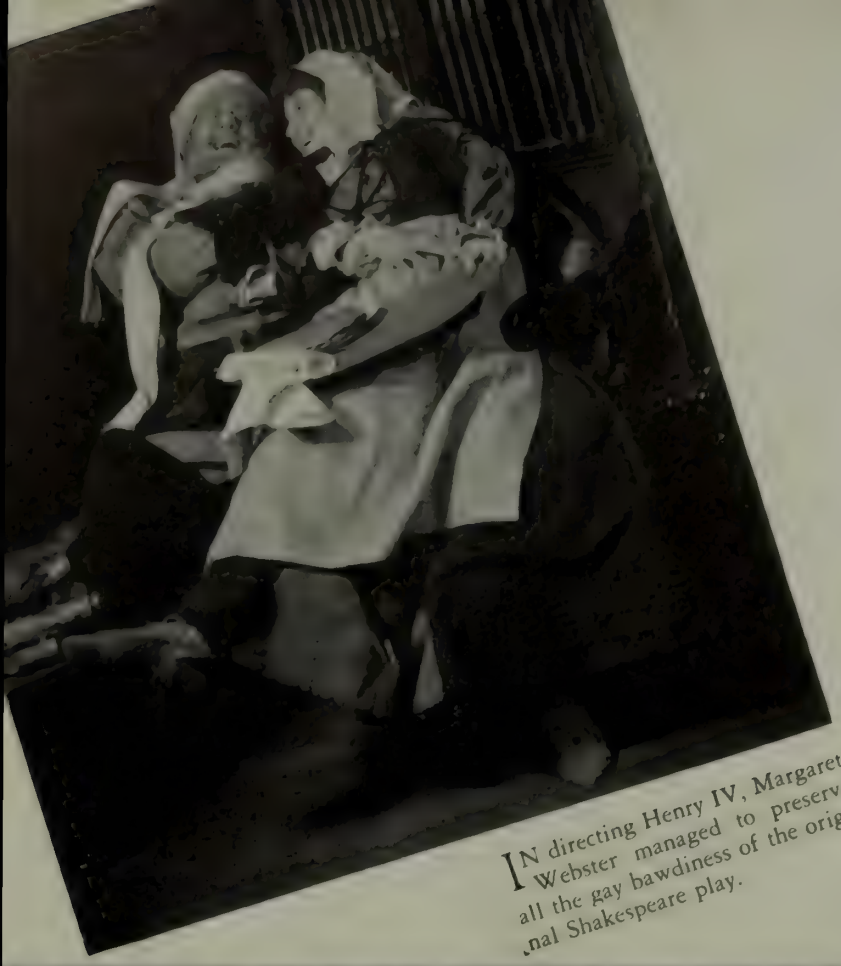
depth running along an alley. Charleston's alleys are aristocratic in this section; many an interesting little home graces them.

The King Street house had suffered ups and downs, but through all the years the garden behind it bloomed with increasing beauty, so the frame was ready for this charming addition. The fact that in many of the restorations the servants' quarters have been made into guest houses is probably responsible for this one. Note that the word, slave quarters, was never used.

The problem for the architects was to provide garage space for cars entering the alley, and to achieve privacy for the guest house. With the approach through the garden and the placing of the building at the far end this was accomplished satisfactorily. The garage and storage (*Continued on page 35*)







IN directing Henry IV, Margaret Webster managed to preserve all the gay bawdiness of the original Shakespeare play.

Photos: Vandamm Studio.



THEATER DIRECTING

—A NEW VOCATION FOR WOMEN

By DAPHNE BULL

TO have directed your own father in a play is an unusual accomplishment. Margaret Webster not only directed Ben Webster in the London production of "Young Dr. Disraeli" two years ago, but also her celebrated mother, Dame May Whitty, in "Viceroy Sarah." Neither parent balked at their daughter's direction. Miss Webster confessed that she found her mother a little more frightening to work with than her father.

Better known is her spectacular direction of the Shakespearian trio that starred Maurice Evans, "Richard the Second," "Hamlet" and last the lusty "Henry the Fourth." This tall, attractive young woman has managed to pack more accomplishments into her thirty-odd years than most people do in a lifetime. Born in this country while her father was playing on Broadway, she was taken back to England at the age of three. Her childhood was spent in London day schools where she remembers air raids occurring with distressing regularity. On these occasions she would be whisked for safety into the basement of the theater where her parents were acting. Between crises, she acted and managed every school play that was given. Margaret Webster graduated with high scholastic honors, having even obtained an Oxford scholarship. However, contrary to the usual system, her family urged her not to go to Oxford but to pursue her stage career instead.

Although her stage debut took place in London, as the Gentlewoman in John

MARGARET WEBSTER watching the production of a play, for the perfection of which she is responsible.

PERHAPS Margaret Webster's greatest success in New York was the production of "Hamlet" for Maurice Evans. It was fresh, vital and interesting.





HER rich imagination dominated the production of "Richard II" in which Maurice Evans opened his first New York season. It will be interesting to watch her work in the late Sydney Howard's play "Madam, Will You Walk?" which will be her first contribution to the present New York season.

Barrymore's "Hamlet," she admits to feeling no great enthuiasm for the play till she staged the uncut version for Maurice Evans.

Her English public has for ten years applauded Miss Webster's expert acting in some eighty productions at the Old Vic, Shavian repertory with the Macdona Players, "A Murder Has Been Arranged" and one of Sidney Howard's early plays, "S. S. Tenacity" as well as for her performance of the Countess of Derby in "Richard of Bordeaux" which ran at the New Theatre for over a year.

Though Broadway has seen her as Nina in the Lynn Fontanne and Alfred Lunt production of Chekhov's "Seagull" and last year as Mary Magalene in "Family Portrait," which she also staged, Miss Webster is better known as a director on this side of the Atlantic. She is probably the only British director here who will not be snatched back to fight for Mother England, although she would be better equipped to arrange her troops in unbeatable formations than many officers.

Because she was born here she has an American passport but she is an English citizen as well. Miss Webster denies the story that the instant she was born an uncle swaddled her in the Union Jack so that she would start life on British soil. "The Stars and Stripes forever," she said, though naturally she is very unhappy about England in the war, wishes she could be there and has already offered her services to the British Consulate in case they need her abroad.

Margaret Webster's first directing job was Gilbert Miller's London production of "Old Music." Later that season she staged Ibsen's "The Lady from the Sea" and then resumed acting at the Old Vic where she met Maurice Evans for the first time. He was just planning to come to America to do "King Richard the Second," a play which at that time was known only to a handful of scholars. Once here, he found himself lost without Miss Webster and cabled frantically for her to hurry over to direct his play. Her tidy but vital handling of Shakespeare placed that classical work where it had not been in a great many years, in the top ranks of the box office. It was inevitable then for Evans to choose her to direct and arrange "Hamlet," using both the Folio which was printed from the prompt copy in use at the Globe Theatre—the text actually played by Burbage and his company in the original production—and the Quarto which was printed direct from Shakespeare's own manuscript. These are two very different pieces of writing. The Quarto is the richer, whereas the Folio is pruned and a more "playable" play. From these, Miss Webster built up the "Hamlet" whose living fury took New York by storm last year, the "Hamlet" that people returned to see time and time again because they enjoyed it, not because it was the thing to see. This is indeed a far cry from the "potted Shakespeare" Miss Webster says she used to present with Winifred Houghton, another actor director, to English schools. The gay bawdiness of "Henry the Fourth" gave the public another happy taste of real Shakespeare. It is Mr. Evans' and Margaret Webster's ambition to establish a permanent repertory theater of both classic and modern plays at the St. James Theatre.

Her plans for this year include the direction of the late Sidney Howard's "Madam, Will You Walk?" and perhaps his unfinished play "Benjamin Franklin," if it can be successfully completed. Miss Webster met Howard in Venice when she was sixteen and was one of his great friends from the time when she acted in his "S. S. Tenacity" till his tragic death last August. She will also direct her mother's play "Viceroy Sarah" when it comes (*Continued on page 39*)

e Architect: Richard C. Tongg

Photos: Murle Ogd

LANAIS FOR OUTDOOR LIVING

By J. Roy Petersen



AT work, at play and at rest, the people of Hawaii live in the open, reveling in the sunshine, in luxurious vegetation and everything that is the out-of-doors which we know.

Outdoor life and Hawaii are synonymous, and as such the home necessarily becomes synonymous with nature's background of beauty. The first exclamation of the *malihini,* or newcomer, upon entering the spacious and airy Hawaiian home is almost invariably, "Why it's like living out-of-doors!" Which is exactly what it is. The Hawaiian home blends into the natural surroundings until it becomes identified with nature's pattern.

Outdoor rooms fall into two classes. On the mainland, most persons are familiar with the patio —an open court with no roof. But in Hawaii the



outdoor room is a *lanai*—a room with a roof but with few, if any, confining walls.

The earliest homes of Hawaii contained large open porch-like rooms with extended roofs. We are told that the early missionaries were the first to adapt this spacious porch room, and the transition from it to the large open *lanai* as the living room of the home was easy and natural.

The most popular of all *lanais* is the outdoor living-room veranda. The living room has always been considered the center for activity in every home, and all other rooms are subordinated and literally built around this vital part of the home. How true this is in Hawaii. All rooms are planned to open on the *lanai,* which, in turn, has one side entirely open to the out-of-doors and which ties in harmoniously with a private or semi-private garden. Great ingenuity is used to obtain a garden spot in which the homeowner can revel in quiet seclusion.

The A. L. Y. Ward home, at the foot of Diamond Head, Honolulu's famous landmark, has been able to capture this intimacy with nature. Built on one of the

THE *lanai* of the George Vanderbilt house in Honolulu is a spacious outdoor living room, but a few steps to the water. It is comfortable and homey, with a bright-colored *hikiee,* or couch, and Hawaiian furniture.

THE steps leading from the beach to the Vanderbilt *lanai* are of white coral sandstone and the side stones are dark-colored lava. The high peaked roof is of bright-colored tiles. Masses of tropical flowers border the steps.

EVEN a library can be a *lanai* in Honolulu. This outdoor room in the Ward home is on a bank covered with honeysuckle and morning glory which bring color and fragrance into the room.

THE living room of the Ward home has one wall which opens to the outdoors. The ceiling is light blue and the rugs and draperies are harmonized. Jasmine, white needleflowers and the Chinese inkberry give beauty and perfume to this delightful garden and *lanai.*







not-too-steep sections of the extinct volcanic crater, the beautiful home faces and overlooks the Pacific and the renowned Waikiki Beach in the distance. The front area of the home is tropical and lush. At the end of a short hallway is a delightful *lanai,* facing a small private garden. Inset in the mountain side, which rises quite abruptly, is a clear, cool stream of water, splashing down a rock waterfall into a small pool. The whole scene is one of tranquillity and restfulness.

The open *lanai* in Hawaii is usually situated in the home in such a way that it will take advantage of the prevailing winds. During certain seasons of the year in Honolulu, the winds are quite blustering and most of the open living rooms are so planned that, if necessary, the open sides can be closed. At the other extreme there are the *Kona* winds which invade the islands at times and make the weather muggy and sultry so that every breath of air is needed. Again the *lanai* is the answer— by opening all sides of the outdoor room a life-saving cross-breeze (*Continued on page 38*)



THE *lanai* in the Thomas Balding home opens out to a carpet of lawn and to a patio in the rear. Yellow trumpet vines twine their way along the wall and into the room, making a living curtain. The Japanese bamboo palms in the Chinese pots make a visible connection with the garden. A native *kukui,* or candle-nut tree, provides shade for the room in the late afternoon.

IMPOSING Diamond Head forms a background for the Balding home. An iron-grilled doorway and an open reticulated border under the eaves carry out the Hawaiian appreciation for outdoor living. Hala trees frame the entrance, and at the right is the large-leafed ap'e, a sign of welcome in front of any Hawaiian home.

THE yellow trumpet vine, hanging from the eaves, has begun to work itself along the wall into this room to give the feeling that the *lanai* is part of the garden. The furniture is native Hawaiian with leaves from the hala tree woven into the backs and seats of the chairs.

PUBLIC LIBRARY
Burlingame, Cal.

The Ancient Chair of York Minster

By LIEUT.-COLONEL E. F. STRANGE, C. B. E.



ST. PETER dictating the Gospel to St. Mark. Ivory relief, sixth century, A.D. Victoria and Albert Museum.

THE ancient chair in York Minster, which for many years was used for enthronements and other high ceremonials, by reason of its great age and infirm state has been placed in honorable retirement in the Treasury. In form it belongs to a series dating back to very ancient times and was originally constructed to fold up for convenience of transport. This type persisted in England up to the beginning of the seventeenth century, and the York chair may well be compared in this respect with the examples of X-shaped chairs at Knole. Instead, however, of the comparatively low solid backs and cushions of the latter, the uprights of the back of the York chair rise to a considerable height, and both these and the supports in front of the arms are furnished with shaped pommels of wood. The fragments of upholstery still remaining indicate that the original covering was of leather, probably again covered with velvet and the seat fitted with a dark green silk or velvet cushion. The chair has been, at various times, strengthened with iron clamps; and one of the side stretchers is missing. Fragments of green silk fringe are still preserved. The shield at the crossing of the front limbs has no traces of color and has not been carved.

The tradition at York was, until recently, that this chair was used for the coronation of King Edwin in A.D. 627. There is little doubt that it is the lineal successor of the seat used on that occasion; and it is even possible that, speaking very generally, it may preserve, to some extent, the essential elements of the design of Edwin's chair. An ivory relief in the Victoria and Albert Museum, here reproduced, represents St. Peter dictating the Gospel to St. Mark, both being seated in X-shaped chairs. This is attributed to the sixth century and classified as Early Christian. The chairs have the high back with pommel terminals, the (*Continued on page 39*)



The ancient chair in the Treasury at York Minster.



"Queen Mary's Chair" in Winchester Cathedral, A.D. 1554.

Christmas Shopping

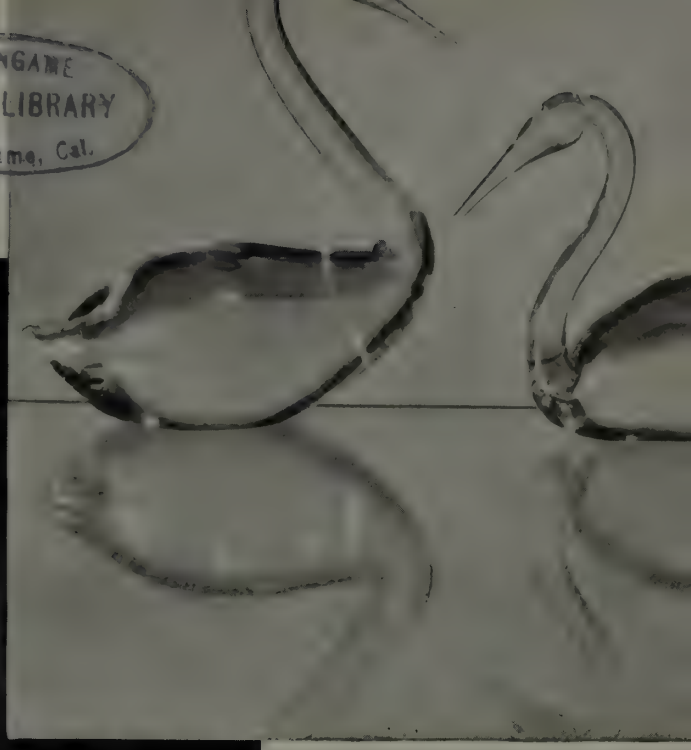
MARK CROSS'S "Mayfair" bag comes in a variety of leathers a colors. It is a convenient catchall for bottles, jewelry, and all sm odds and ends. The drawer opens automatically when the lid is lifted Plummer's Ltd., will reproduce such subjects as horses, yachts, garde or, as illustrated, your favorite dog on a set of Lenox china serv plates.—The cocktail glasses are exact copies of old English tumble and the bottles imitate an old English decanter. From E. A. Mill Photo: Criterion Photocraft Co.—Colorful birds fly over the leat address book, cigarette box and case. From Abercrombie & Fitch. Pho Criterion Photocraft Co.—"Pine Cone" and "X-mas Twist" cand in festive colors for the holiday season come four in a box. Fr Antonino Ajello & Bros.—Press the handle-button of the ash collec and the lid pops open. In chrome plate or polished brass from Ha macher Schlemmer. This page is essentially of interest to men, show gifts that they would like to give or receive, from the decorative pla for a bachelor supper to the "Mayfair" bag for mother, sister or so special friend.

BURLINGAME
PUBLIC LIBRARY
Burlingame, Cal.

n New York

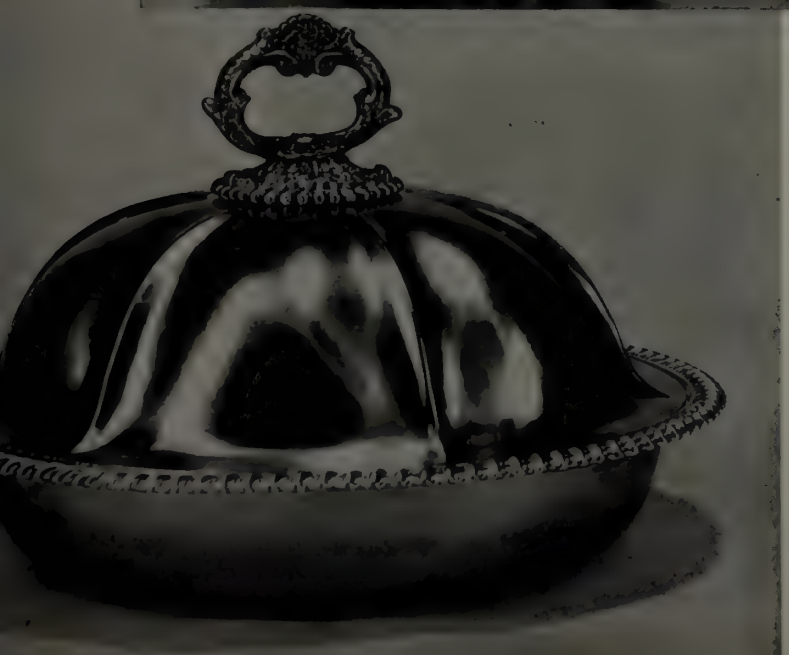






THE square crystal block vases are suitable for bookends and equally attractive when used singly. Hammacher Schlemmer. Photo: F. M. Demerest.—The "Girl with Sheep," in colorful porcelain and two graceful crystal swans come from Sweden House.—A Chinese eggshell porcelain vase, bowl and plate in five color decorations are reproductions from eighteenth-century China. From Yamanaka & Co.





A GEORGIAN Sheffield entrée dish and cover *circa* 1800 may be purchased singly or in pairs at James Robinson.—The crystal frame and clock, flower pot of turquoise or ochre pottery, a modern ceramic and two little birds perched on a crystal rock come from Carole Stupell. Photo: Richard Garrison.



THE Old Print Shop has this lithograph by Currier and Ives and many others.—The brocaded safety-pin-fastener bag, gold-beaded brooch and flexible gold and pearl necklace are from Cartier's.







A BIB necklace of lapis, jade and gold mesh, a circle of gold knots with heart locket center and a turquoise and silver bangle. All from Marcus and Co.—A gift for the newlywed or those interested in timely subjects is this grandfather's clock from Israel Sack.—At the extreme left is one of the best-looking coffee tables we've seen and it comes from Charak.



Presents for "Your Sisters and Your Cousins and Your Aunts"



A CUBAN mahogany cocktail table with a revolving top. It comes in two sizes at Surrey House.—Anybody who uses a desk will like this personalized match box, leather vase that can be used for a scrap basket, rule and leather-cased reading glass. From Hammacher Schlemmer. Photo: Criterion Photocraft Co.



BURLINGAME
PUBLIC LIBRARY
Burlingame, Cal.

Handsome Does As Handsome Is











ELIZABETH ARDEN'S new fresh Carnation perfume has a floral setting.—Put these flowers back in their cellophane boxes and in the icebox whenever you want them refreshed. B. Altman. Photo: Criterion Photocraft Co.—The new Antoine beauty kit "Passepartout" can be carried as a smart handbag. The bag itself and the straps on the easel are of alligator grain, in a choice of five colors.—In a shiny gold Christmas tree package are three little bottles of assorted Lenthéric fragrances.—Dorothy Gray's perfume, toilet water, dusting powder and sachet comes in a blue satin music box that plays a waltz when the lid is opened.



Photos: Fred R. Dapprich

ttle Hobby House, in Ojai, Cal., is some distance away from the main home rs. Donald Dickey; to insure further privacy there are two very black porcelain cats on the roof guarding the door. The house has plastered walls and a tile roof, with a low natural stone wall and flagstone walk leading to the Dutch door.

Hobby House

By Ethel McCall Head

ALMOST everyone has a penchant or doing something in leisure time. It ay be stamp collecting or painting, riting or wood carving, weaving or odeling in clay. But too often the onditions under which such work at e favorite play pastime is done make s pursuit discouraging. Clay is so messy n the dining-room table. Water colors violent purple surrealist shades spill n the rose-beige bedroom rug. The rvants throw away the latest poems beuse they appeared to be waste paper! Fortunate the hobbyist who has his wn domain for the sole purpose of his vocation. Here the gods smile upon e pursuit of a hobby. Mrs. Dickey ppened to be intrigued with book nding. She had studied it under aster craftsmen in France and Italy. But, alas, when she returned to her home, it was quickly obvious that the presses were rather bulky in the guest room. The glue pot on the kitchen stove might boil over into the luncheon soup. There never seemed a place to store the fine papers, rough leather, sharp small tools, all the hundreds of odds and ends which are part of making a beautifully bound book.

Why not, then, a separate little house where she could work happily with all the equipment at hand? Then it would not be necessary to coördinate guest room and workshop, the cook could be peacefully the master of her own domain with no smelly glue pots. And best of all, for the hobbyist there could be long quiet mornings spent without interruption.

So the studio, as it is called, or the hobby house, came into being. It is a simple building of steel construction with plastered walls and tile roof. Cream white walls are set off with a dado of raspberry and cream pink over which

Burlingame, Ca.

play the shadows of olive trees. A low natural stone wall and flagstone walk lead to the Dutch door.

The little house is some distance from the main residence in order to insure privacy. There are potted plants along the terrace and colorful beds of petunias. On the roof over the door are two very gay black cats in porcelain which give a note of amusement. Here is a place to work at one's play.

The interior is composed of a large rectangular room divided at the rear end by bookcases which do not go to ceiling. The doorway formed between the cases may be closed by means of a louvered screen. The back portion of the room is the workship. Here is a real book bindery. Sturdy work tables . . . filing cases and cupboards . . . drawers and cabinets in profusion.

At one end is a lavatory, and a sink with an adjoining gas burner for the glue pots. Dark red tiled floor is impervious to sticky paper or spilled paints or inks. There is light from spacious windows on three sides. Bright homespun draperies give color to the room. There is such a cheerful efficiency in this workroom that it is not surprising that it is a haven for a boy home from his school vacation. What better place for making model airplanes?

The front part of the hobby house is the "studio." Here a heavy beamed ceiling giving a delightful sense of informality . . . book shelves around all four sides of the room . . . comfortable furniture, including a large desk, and a grand piano in one corner. The very spacious fireplace contributes greatly to the charm of the room. Musicals for a few friends are often held here. It is pleasant also, on a spring evening, to leave the main house and walk through the garden to the studio for after dinner coffee.

Here, if one is not pursuing the hobby of book binding, one may read. Or after a busy day of work in the shop end, this is a pleasant room in which to rest over afternoon tea or a highball. Or late in the afternoon with the sun going down over the valley to have a quiet hour playing the piano. So the hobby house lends itself to many interests.

On the cross beams of the ceiling are fine native baskets collected in many different parts of the world. There are also fine old brasses and beautiful things which make the studio restful to the eyes as well as to the spirit.

After turning the key in the heavy Dutch door one leaves with the feeling that locked securely in the little hobby house are satisfying hours of work or rest. Such a house seems to supply a sense of apartness from the daily routine of the household and busy modern living!

THE front part of the hobby house is the studio with heavy beamed ceiling, and bookshelves around four sides of the room. A large desk, a grand piano and a spacious, cozy fireplace contribute to the charm of the room.



THE back portion of the hobby house is the workshop. It has all the trappings of a real book bindery: work tables, filing cases, cupboards and a profusion of drawers and cabinets. The floor is of easy-to-clean red tile and there are homespun draperies in gay colors.

Antiques for the Home



One of the many antique French marble mantels in our showrooms.

VISIT OUR SHOWROOMS

where hundreds of beautiful mantels, in all colors of marble and of different periods, are on display.

Rare antique marble mantels, also reproductions. Old pine mantels, old doorways, bronze and iron grille entrance doors, etc.

Ye Olde Mantel Shoppe
Incorporated
J. W. JOHNSON, PRES.
251 E. 33rd St.
New York, N. Y.
Established 1879



A GROUP of Swiss painted furniture that would make, with a few pieces added, a fine bit of decoration for a modern dining room. The colors, faded ochre and off-white with richly painted decoration, make an interesting background for a table set with peasant dishes and, possibly, Mexican glassware. There is a faint suggestion of French Provincial in the outline of the cabinet. Fields and Ford.



AN OLD Chinese screen of red lacquer with gay but ferocious huntsmen chasing tigers and other animals of unknown variety. The decoration is gold. In three of the lower panels, the beasts, evidently having escaped the hunters, leap joyously from hill to hill and in the last panel, one of them gazes pensively at a blossoming tree. Yamanaka and Co.



Chair by Michael Allison
Made in New York about 1820.

GINSBURG & LEVY
Incorporated
815 Madison Avenue
and
26 East 57th Street
NEW YORK



Reflected Glory

Solid Mahogany . . . antiqued mirrors . . . and a fine old world finish blend charmingly in this Reproduction of an English Wall Bracket.
Overall Height 12". Width 6".
$15.00

LYMAN HUSZAGH
57 East 56th Street New York
PL 3-2146

HOTEL REFORMA



The Social Center of Mexico

Hotel Reforma is the ultimate in modern beauty, luxury and splendor—an architectural triumph incorporating the newest streamlined equipment and operating methods of the day. The finest hotel in the most glamorous resort city on the continent . . . American and Mexican food . . . Rates considerably lower than for comparable accommodations in the United States.

MEXICO CITY



A COLLECTOR IS BORN . . . Rarely does the visitor examine the Yamanaka Collection of fascinating semi-precious stone animals without experiencing an overwhelming urge to collect. Take these pert penguins for example—carved so masterfully in gleaming rock crystal. Soon, we know, they will be tenderly locked away in some proud collector's bibelot cabinet.

Semi-precious stone animals, $5. to $50. MAIN FLOOR.

BOSTON
424 Boylston St.
YAMANAKA
680 Fifth Ave., New York
CHICAGO
848 N. Michigan Ave.

AN eighteenth-century Sheraton secretary of intricately grained mahogany. The desk part has many little drawers and cubbyholes for stationery and correspondence, and upper shelves to show fine china and glassware to advantage. Louis L. Allen Galleries.



COLLECTING ANTIQUES FOR THE HOME

Edited by HENRY H. SAYLOR

WRITTEN by many qualified experts, this book provides the home-maker with an authentic, entertaining survey of the whole field of antiques. 416 pages with more than 150 beautifully detailed illustrations from photographs.
$3.00

INSIDE 100 HOMES

Edited by MARY FANTON ROBERTS

MODERN house-dwellers who want to make their homes more beautiful and livable will find this book an unfailing source of valuable suggestions, for it brings the reader into one hundred homes that are distinguished for their good taste and beauty. It treats every aspect of decoration that can transform a home into a thing of beauty. *Illustrated, 10" x 14".*
$3.50

from your bookseller, or
ROBERT M. McBRIDE & CO.
116 East 16th Street, New York

HEIFETZ WORKS FOR MUSICAL EDUCATION FOR CHILDREN

(Continued from page 12)

and it doesn't make it any more or less so to convert the keys into rabbits and the keyboard into a menagerie."

He further advocates comparison as a method of relieving the dullness of practicing. "After they have practiced," he advises, "introduce them to a well-played recording of a work just a little bit harder than they are accustomed to. It will stimulate their interest and they will want to try it themselves."

It is not, however, only to the problem of musical education for children that Heifetz gives of his time, energy and talent. Many a benefit concert has been played by Heifetz for causes ranging from the international one of succoring European refugees to the wholly local one of "Saving the Saugatuck," a campaign few of us are aware of.

Heifetz recently bought an eighteenth-century farmhouse in Connecticut as a home for himself and his family. While living there he became interested in the work of the Saugatuck Valley Association, a group of local homeowners who had organized to fight a projected Bridgeport hydraulic reservoir which would flood the historic area, ruining many picturesque spots of Colonial and revolutionary tradition.

Heifetz explained at the time that his offer of help was not prompted by personal feeling. "It is purely a communal thing, to prevent the beauty and peace of the countryside from being destroyed and to preserve the important landmarks of our history." So he tucked his fiddle under his chin one evening and played before an enraptured and thankful audience of Norwalk residents in the auditorium of the Norwalk High School. Every penny of that concert went to the "Save the Saugatuck" Campaign.

Not so long ago, Heifetz took time off to coöperate with the physics department of Harvard University in an effort to determine the relative values of the handmade Guarnerius and Stradivarius violins and those made today by modern and industrial methods. At the end of the tests, to which Mr. Heifetz devoted many hours, Harvard University reported that a modern $200 fiddle produced steady tones whose quality is similar to that of a violin made by one of the best old Italian craftsmen.

To Heifetz that was wonderful news. He felt it had been well worth his while to coöperate in the tests, for the results removed another mental obstacle from violin students who might have been thinking that the quality of their violins was a handicap in their work.

It was that "mental hazard" of many toward music that impelled Heifetz recently to appear in a motion picture, "They Shall Have Music." "The public should be given the opportunity to become acquainted with good music—and if necessary it should be fed to them in the most palatable manner possible." The success of the picture proved Heifetz' theory that the average movie goer could be as completely enchanted by the magic of a Brahms concerto, as the most ardent concert goer.

Jascha Heifetz, musician, and J. Heifetz, citizen, are two distinct personalities—both of whom have contributed more than their share to the material and spiritual happiness of this world. Heifetz is that rare member of the human species—a great artist rich in talent and rich in human understanding.

IN THE CHARLESTON MANNER

(Continued from page 21)

rooms are well concealed on the first level, and are practically a separate unit. The guest room and bath, with plenty of closet room, open onto the beautiful "iron-lace" porch, which faces the garden length and the King Street house beyond. The iron work is a new design, a fine example of Modern work. Most unusual and picturesque is the introduction of the decorated ventilators. The pattern here was taken from casts in the Charleston museum where the anthemion design was often used and actually ventilated the roof. Here, however, the design is a decoration imposed on the wall.

Is it any wonder that the home lover from a colder clime who has once visited Charleston has thereafter every year, long before the warmth of his native heath warrants spring fever, an attack of Charleston fever?

An Invitation

TO VIEW OUR EXHIBITION OF ANTIQUE RUGS



An enlargement of this map in full color will be sent upon receipt of $1.00.

● The Map above shows the principal sources of Antique Oriental Rugs. Choice specimens of all these types are on display at our showroom.

A cordial invitation is extended to all New York visitors to view this collection without any obligation to purchase.

Our showrooms are located on the Third Floor of 711 Fifth Avenue, at 55th Street.

K-C

KENT-COSTIKYAN

Founded 1886

711 FIFTH AVENUE AT 55th STREET Phone WIckersham 2-2300

Third Floor

NEW YORK CITY

ANTIQUE AND MODERN ORIENTALS AUBUSSON AND SAVONNERIE CARPETS

NEEDLEPOINTS BESSARABIANS CHENILLES AND BROADLOOMS

HANDTUFTED RUGS MADE TO ORDER

What is PLANNED DECORATION?



"Planned Decoration" is good Modern, rightly used! Sound design of individual pieces, basic construction, and untrammeled expression in space, lighting, and color . . . all these produce interiors of distinction. Modernage is America's leading specialist in making Modern Furniture and in decorating beautiful homes. This service is offered without additional charge.

Illustrated booklet available.
Send 15c to cover mailing.

Modernage
162 East 33rd St.
New York

THE FRENCH CUISINE EQUIPMENT SHOP



ONION SOUP SERVING SET

Onion Soup simmered and served in these little pots with crusty toast and grated Parmesan cheese is the epicurean delight of the connoisseur.

Pots are fireproof, glazed on both sides; dark brown base with cream colored top rim and interior.

Set of 4 nine ounce pots, packaged in a carton **$1.25**

Makes a handy gift package.

THE FRENCH CASSEROLE

of lustrous copper, bronze handles and knob, all highly polished, is appreciated by the smart hostess. Casserole has a snug fitting cover, is indestructible and makes a lifetime gift. In two sizes:

No. 1 8" diameter 1½ qts. capacity
No. 2 9½" diameter 2½ qts. capacity

	No. 1	No. 2
Block tin lined	5.25	7.25
Silver lined	8.75	10.25
All Silver plate	12.00	14.75



We have many practical gifts such as our famous Vallauris Cooking Earthenware and copper chafing dishes, as shown in our new GIFT SUGGESTIONS folder "AD". Write for it now!

BAZAR FRANÇAIS
666 SIXTH AVENUE
NEW YORK, N. Y.
Established 1877

• PLANS •



Before building, call and see my books of plans and exteriors.

Books { "Six Houses, Dutch & Cape Cod" $1.00; "Six Early American Houses" $1.00; "Six French Provincial Houses" $1.00; "Six One Story Cape Cod Houses" $1.00; "Stucco Houses" $10.00 }

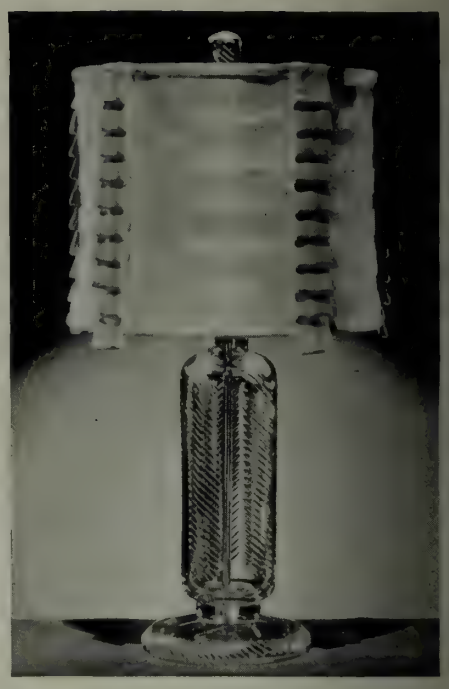
HENRY T. CHILD, *Architect*
16 East 41st Street, New York, N. Y.

DO YOU NEED HELP IN HOUSE FURNISHING OR DECORATION?

You may want to know where to buy authentic Period or fine Modern furniture, harmonizing fabrics or accessories. Advice about any problems of decoration will be gladly sent to subscribers without charge.

HOME SERVICE BUREAU
ARTS & DECORATION
116 East 16th Street New York

Shopping for



THE graceful table lamp has a handsome base of Orrefors glass with a Fiberglas lampshade in a striking satin stripe. Fiberglas—strong as steel, soft as silk—is woven of pure glass fibers. It is washable and flameproof. $60.00 complete; shade alone, $20.00. At Ovington's, 5th Avenue at 39th Street, New York.

A FRENCH faience wall-bracket in abstract design, mottled and molded by hand to add just the right touch to the sometimes too severe wall treatment of the modern room. Available in gray, green, ivory and orange with gold mottlings. $2.49 each at Paris Decorators, Inc., New York.



WHEN closed, this table becomes a perfect card or breakfast table; with all four leaves open, it is a dining table capable of seating ten people. It is an exact reproduction of a French original and yet perfectly appropriate to an English eighteenth-century room. On sale at B. Altman & Co., Fifth Avenue at 34th Street, New York, for $89.95. Photo: Richard Garrison.



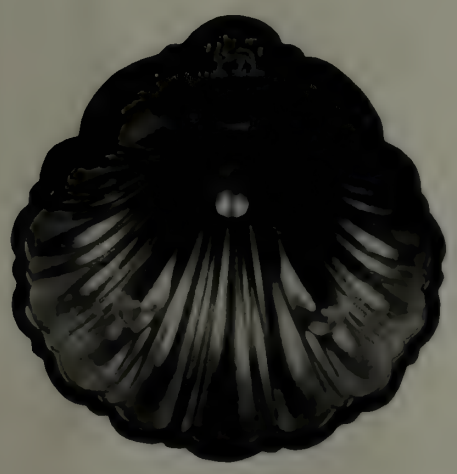
Christmas Gifts



THESE new, streamlined salt and pepper shakers insure dry salt and pepper at all times. They won't break and won't spill their contents. If unavailable locally, the little, gaily colored globes may be ordered directly from No-Clo., Inc., Bogota, New Jersey. Thirty-five cents postpaid.



COMB and file set for ladies' purse or men's pocket. Snap-fastening pigskin case with sterling-back comb, sterling-handled file and scissors which disappear into file handle. $8.95. The gentlemen may prefer a knife blade instead of the scissors. $5.95. Hammacher Schlemmer, 149 East 57th Street, New York. Photo: F. M. Demarest.



AN English Sheffield, shell-shaped dish to be used as an ashtray or novel bonbon dish. $3.00 each at S. Wyler, Inc., 713 Madison Avenue, New York.

THIS portable automatic phonograph with its turn-over record tray is *the* gift for the person who really likes to relax. After eight records have been played automatically the turn-over tray reverses them for you. In genuine cowhide, $120.00. Also available in airplane luggage and rawhide at the Liberty Music Shops, New York.



Bathroom Beauties

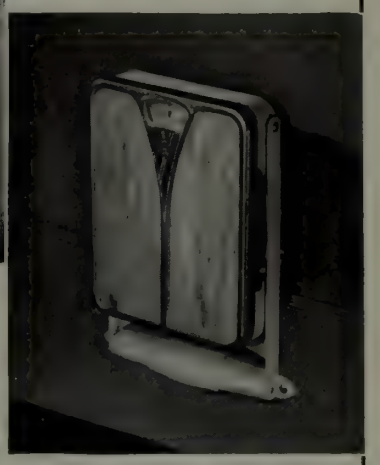
DESIGNED FOR LONGER LIVING!



Sing—and dance!—under the shower if you like! The Savafal rubber bathmat and matching tub grip take all the pitfalls out of bathtub skidding. Pastel shades, black or white. Mat (12½" x 15") **$2.50;** Grip, **$1.50.**

★

Away with weight! Door-space, NOT floor-space is all this neat little scale asks. Fold-a-weigh rests firmly on the floor in use; then folds compactly against the door. Low platform, clear dial and weight chart. Ivory, green, black or white **$6.95**



Only *two* conveniences selected from our thousands of other home-beautifiers. Come and see them all!

★

May we send you our new Gift and Housewares Booklet "A"?

HAMMACHER SCHLEMMER

145 East 57th St. Our 91st Birthday New York City

SILVER CHEST

A FITTING complement to your fine silver, or a permanent and unusual gift of rare beauty. This chest is custom-built from the finest San Domingo mahogany and hand rubbed to a rich velvety patina. Mail inquiries handled promptly. Order now for holiday delivery. 28" long, 16" wide, 30" high.

$150



Designed and Made by Frederick Gross

Lathrop Haynes

392 PARK AVENUE • NEW YORK

WARD and ROME
63 E. 57th St., New York

Lamps and Shades
Japanned Tea Trays
Painted Hampers
Waste Baskets

Rh. 4-4657 **Est. 1912**

H. EKISIAN
HOUSE OF AUBUSSONS

Rugs and Tapestries
Cleaning, Repairing, Lining

836 Lex. Ave., N. Y.
Bet. 63rd & 64th Sts.

AIR NAVIGATION
has been built around
LONGINES
WATCHES

he construction of air-navigation
mepieces is the supreme test of the
ill of the watchmaker. Intricate
nd complicated, they must still be
nall, sturdy, accurate, dependable.
The most famous aviation watches, the
ndbergh Hour-angle Watch and the
eems Second-setting Watch, are made
Longines exclusively.
The same meticulous craftsmanship is
herent in every Longines watch — re-
rdless of price. You can buy a genuine
ngines for as little as $40. They are as
artly styled as they are dependable.
e them at Longines-Wittnauer jeweler
encies. Or write for folder.
NGINES-WITTNAUER WATCH CO., FIFTH AVE., N. Y.

LINDBERGH—LONGINES
AVIGATION WATCH
Yellow Gold Filled
17 Jls. Sweep Second
$75.00

SYMPHONIE
17 Jls.
Yellow or White
Gold Filled
$39.50

JENNY LIND
17 Jls. Gold Filled
$45.00

CAMERON
17 Jls. Gold Filled
$47.50

Longines
THE WORLD'S MOST HONORED WATCH
WINNER OF 10 WORLD'S FAIR
GRAND PRIZES—28 GOLD MEDALS

LANAIS FOR OUTDOOR LIVING

(Continued from page 26)

throughout the home is easily obtainable.

For homes situated at the beach, the breezes off the Pacific are sometimes more than brisk, and many homes have installed large, sliding glass doors to keep out the more chilling ones.

The simple but attractive George Vanderbilt home on the beach toward Koko Head in the Kahala section of Honolulu has not felt the need of such protection even though the open *lanai* faces the ocean. The new home is sheltered somewhat in the cove-like section of the beach and albeit there is a steady breeze at all times, the wind never becomes penetrating.

Here again the feeling for the out-of-doors is ever present. Looking out from the Vanderbilt's *lanai,* one can see mountainous waves crashing on the nearby reef.

The outdoor living room becomes synonymous with the out-of-doors by many methods. Vines are allowed to grow uninterruptedly up the sides of the home, and in time, the vines twine from the roof into the room. Some home owners permit the vines to cling to the ceiling of the *lanai* and the twining of the green vine makes intricate and interesting patterns. Other homes allow the vines to hang out from the eaves and the thick growth eventually makes a living curtain. If the *lanai* has columns supporting the roof, tendrillar vines are allowed to climb to the ceiling and bring color and fragrance to the room.

The Baldings, as well as most other Hawaiian home-owners, have made good use of pot plants as another means to link the out-of-doors with the open living room. Small trees, with large, broad leaves, slender bushes with long leaves and flowers, and small plants with brilliant flowers placed throughout the room give the feeling of having the garden and the tropics in the room itself. To complete this atmosphere, several vases and bowls of cut flowers, such as colorful hibiscus, unusual anthuriums, or gardenias decorate side tables.

The Oriental influence is noticeable in Honolulu homes. Delicately colored jardinieres and other ornamental vases, holding pot plants, synchronize the indoors with the colors of the outdoors.

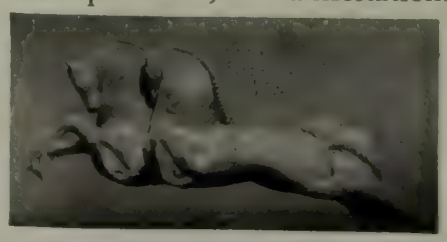
Short shrubs and small plants grow at the very edge of the room so that one is seldom conscious of stepping from the room to the garden. Many open *lanais,* like the Wards', face rock pools and waterfalls in the gardens.

Most of plants, shrubbery, ferns, trees and flowers used in Honolulu gardens are indigenous to Hawaii. With broad-leafed plants, lacy ferns, and such trees as the banana, the coconut palm, and the algareba, every garden has the lush beauty of the tropics.

Furnishings in the outdoor living room are chosen with care, and with two main purposes in mind. The colors must tie in well with the garden, and the furnishings must also be of material which will not deteriorate in the open. The color of these furnishings ranges from pale blues to tone in with the variable greens of the foliage to bright hues to match the blossoms in the garden. Informality is a keynote, with gaily colored pillows and brightly covered chairs. *Hikiees* and *punees*—broad couches—are delightful Hawaiian additions to any *lanai,* and the use of bamboo or rattan furniture in comfortable styles adds to the out-of-door feeling of the Hawaiian home.

Many open living rooms display oil paintings. Large flower and leaf patterns, which range from pastel shades to brilliant tones are usually the subject of the paintings and again the colors are chosen discriminately to harmonize with the walls and the vegetation outside. The effect is enhanced further, in some cases, by large stencilled draperies and tapestries.

In every home, one looks for livableness whether the home is in Maine or Arkansas. In Hawaii, the *lanai* affords a livableness attainable nowhere else. . . . It is easily accessible from every part of the home, and more valued than this, it satisfies the secret dream of every home owner to live in his garden. The outdoor life has become the personality of Hawaii; the open *lanai,* its manifestation.



ONE WAY
TO GET
A
GOOD START
IN NEW YORK

Make your home at this famous women's Club, and you'll be near everything worthwhile; you'll come in daily contact with leaders in every business and profession; you'll enjoy a charming room with your own private bath; you'll have a swimming pool, a gym, a body-conditioning department to keep you fit.

Get off on the right foot when you come to New York . . . live at this famous Club where you get so many extras you don't pay for. Send for Booklet AD, or write for reservations today. Club open to non-members; no leases required.

WEEKLY RATES
For permanent guests
Single room — $12 to $20
Double room — $16 to $24

DAILY RATES
For transient guests
Single room — $3 to $5
Double room — $4 to $6

All rooms with private bath

AMERICAN
WOMAN'S CLUB
353 WEST 57th ST., NEW YORK, N. Y.
TELEPHONE COLUMBUS 5-6100

'IF YOU ARE INTERESTED IN CHINESE RUGS ——"

(Continued from page 17)

question. The angular contours of all true carpet patterns, accentuated when the texture was as coarse as that of the majority of Chinese examples, were an offense to the eye. After completion, the angularities of the pattern were clipped away down to the foundation of the knot, thereby weakening the texture considerably.

It seems probable that the earliest Chinese pile carpets were those of eastern Turkestan. These rugs, from Kashgar, Yarkand and Khotan, form a group with characteristic types of design. Diverging northwards into Turfan and southwards into Tibet, the main route of advance into northern China (the other chief seat of Chinese carpet knotting) was eastwards. In the northeastern provinces, Shansi, Chili, and Shantung, the manufacture appears to have been well established in the eighteenth century.

The weaving in those parts is chiefly done by men, and in later times concentration in factories has become the rule. The carpets of Chinese Turkestan are mostly made by the women at home.

Present-day interest in Chinese art, and the formation of collections of Chinese antiquities, are responsible for the modern vogue of Chinese carpets. Twenty years ago they were little known in Europe and America, with the exception of the rugs of Chinese Turkestan, a few of which drifted westwards into the carpet bazaars. The port of Tientsin has become the chief marketing center for the carpets of northern China. The export trade thence was already rapidly growing when the outbreak of the war in 1914 practically put an end, for the time being, to the traffic with Asia Minor and Persia. Some of the carpets which appeared in the European and American markets during the later stages of the war and after its close may have puzzled many purchasers. The well-known Persian and Turkish patterns were associated with the loose pile and characteristic coloring of the Chinese carpets. The Anatolian highlands were then providing some of the most serviceable troops to the Turkish armies, and Persia was able to find a ready market for her wool at prices which rendered superfluous the labor of making it into carpets. To fill the gap, enterprising traders provided the Chinese weavers with designs of the types no longer obtainable elsewhere.

THEATER DIRECTING—FOR WOMEN

(Continued from page 23)

to Broadway. As for acting, she will "whenever anybody lets me." . . She is modest about being one of the few women directors on the New York stage. "Stamina, the strength of an elephant, the courage of a lion and the hide of a rhinoceros" are the qualities she lists as being most essential for a good director. Aside from all these activities she has found time to rewrite a play and work on a book of reminiscences about her parents.

Having been busy all summer with the theater in Maine, she was able to take mere weekend vacations in Martha's Vineyard, where she stayed with Mady Christians and Mary Canfield. Her office is a hive of activity, but she manages to cope with all her visitors with a swift, businesslike cordiality. Miss Webster's dream is to live peacefully in the English countryside and grow cabbages.

"No, I'm not married—or anything," was the only information volunteered about her private life. But Miss Webster has plenty of glamour in her public life, which takes up the better part of her time.

THE ANCIENT CHAIR AT YORK MINSTER

(Continued from page 27)

stretchers being at the back instead of the sides. With some certainty it may be placed considerably earlier than the specimens at Knole and Ham House, and others still extant; or even than the well-known "Queen Mary's chair" in Winchester Cathedral, which is authentically associated with her marriage to Philip of Spain in A.D. 1554. The York chair did not, perhaps, reach a summit of luxury; though it would almost certainly have had memorial bearings on the shield. And we are disposed, from the character of the shield and the simplicity of its general lines, to date the chair back still earlier, perhaps to the splendid ceremonial which distinguished the enthronement in 1464 of Archbishop George Neville, brother of Warwick the King-maker.



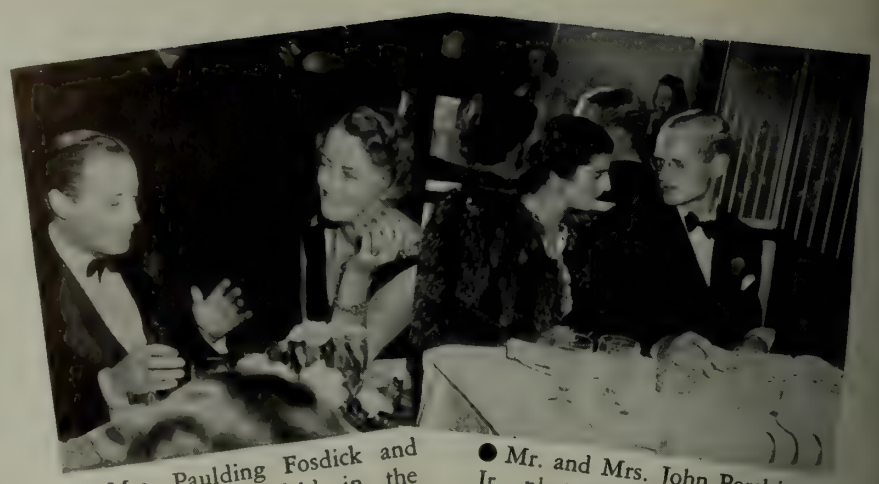




EVERYTHING about the Gotham bespeaks gracious living—its spacious rooms, its atmosphere of good taste, its superb cuisine. Elegance is apparent; economy not forgotten.

UNDER THE SAME MANAGEMENT AS
The Drake CHICAGO
The Blackstone CHICAGO
The Evanshire EVANSTON, ILL.
The Town House LOS ANGELES
A. S. Kirkeby Managing Director

The Gotham
Fifth Avenue at Fifty-Fifth Street • NEW YORK CITY



● Mrs. Paulding Fosdick and Mr. Aksel Wichfeld in the Iridium Room of the St. Regis.

● Mr. and Mrs. John Pershing, Jr., photographed at Ciro's of London Café.

AROUND NEW YORK'S RESTAURANTS AND NIGHT CLUBS

CIRO'S OF LONDON—(CIrcle 5-7525) 112 Central Park South. Ciro's, with a well established reputation for fine food and an excellent bar abroad, is a new glamor spot in our midst. The interior has been elegantly decorated in honey-colored velvet and mitred mirrors and the walls of the mother-of-pearl cocktail room are covered with crushed Hawaiian sea shells. An authentic South American band and society orchestra alternate. Cocktail bar opens at 5 P. M. $3.00 minimum weekdays; $4.00 Sat. and Holidays. Dress preferable.

JOE PANI—(REgent 4-9577) 26 East 63rd St. This well-known restaurateur now offers his specialties at a new address. The ultimate in quiet epicurean dining. Luncheon, cocktails, dinner.

ST. REGIS—(PLaza 3-4500) Fifth Avenue at 55th St. *The Iridium Room* presents "St. Regis Bustles" floor and ice skating show at 9:30 and 12. Jules Lande's orchestra at luncheon and cocktail time. Dinner $3.50; Sat. $4.50. Cover $1.50 and $2.50. *The Hawaiian Maisonette* features Hilo Hattie and Quintette and Elmer Lee's orchestra. Dinner a la carte. Cover $1.50; Sat. $2.50.

CHEVALIER—(ELdorado 5-8588) 53 East 54th St. You will like the Chevalier if you enjoy dining amid modern surroundings. This is one of the handsomest places in town. The cuisine is excellent, souffles simply grand, and the wine cellar offers unbounded variety. Luncheon from $1.00; Dinner from $1.50. Music by Muzak.

WALDORF-ASTORIA — (ELdorado 5-3000 Park Ave. at 49th St. Misha Borr's orchestra in *The Sert Room*. Carmen Miranda, singer, at supper, Mario and Floria, dancers, at dinner and supper. A la carte. Cover after 11 P. M. $2.00; Fri., Sat. & Hols. $2.50. In *The Empire Room*, Benny Goodman's orchestra. Lionel Hampton, vibraharpist, Gloria Day, dancer, Louise Tobin, singer. Informal. Dinner from $2.00. Cover after 11 P. M. $1.00; Fri., Sat. and Hols. $1.50.

FEFE'S MONTE CARLO—(PLaza 5-7341) 49 E. 54th St. An elaborate night-spot. Ted Straeter's orchestra and Juanito Rodriguez' rumba band. Maggi McNellis and Richard Smart. A la carte. Cover after 10 P. M.

PLAZA—(PLaza 3-1740) Fifth Ave. at 59th St. Eddie Duchin's orchestra in *The Persian Room* for dinner dancing. Paul Draper, dancer, Jane Pickins, singer. Dinner $3.50. Cover after 10 P. M. $1.50; Sat. $2.50.

STORK CLUB—(PLaza $3,1940) 3 East 53rd St. The alternating bands here are Sonny Kendis' and Monchito's Special entertainment Sunday evenings. Excellent French cuisine. Guests are invited to visit the kitchen to see how it's done. Dress preferable. Cover $2.00.

RAINBOW ROOM—(CIrcle 6-1400) R.C.A. Bldg., Rockefeller Center. Ben Cutler's and Eddie Le Baron's orchestras. John Hoysradt and Sarita and Tito, Ann Gerard, pianist. Dinner $3.50. Cover after 10 P. M. $1.50; Sat. $2.50. Shows 9:15 and 12:15.

SAVOY PLAZA — (VOlunteer 5-2600) Fifth Ave. at 59th St. Emil Petti's orchestra supplies the music. Dwight Fiske entertains. A charming after-dinner and cocktail spot. Minimum $2.00; Sat. $3.00. Dress optional.

BILTMORE—(MUrray Hill 9-7920) Madison Ave. at 43rd St. Horace Heidt's orchestra. Peggy Adams, Larry Cotton, Bob McCoy, singers. A la carte. Cover after 10 P. M. $1.00; Sat. $1.50. Shows 8 and 12.

● Mr. Julian Gerard, Jr., Mrs. Tiffany Saportas, Mr. Joseph O'Donahue, IV., Mr. Howard Cagle, Mr. Robert Bruce, Miss Ann Andrews and Mr. Lucius Beebe arriving at Ciro's.



Joe Pani

26 East 63rd Street
New York

The Ultimate in Quiet Epicurean Dining

Luncheon
Cocktails
Dinner

MOUNT ROYAL HOTEL
MONTREAL - CANADA
for BUSINESS and PLEASURE

Here the world's cultures—that of old England, ancient France and modern America—meet and blend, radiating from the commercial and social centre of the great French-Canadian metropolis, Montreal. Visit the gay and glamorous Normandie Roof, "America's most beautiful room", atop the Mount Royal Hotel.

Direction of
VERNON G. CARDY



MOUNT ROYAL HOTEL MONTREAL



DINING WINING AND DANCING IN NEW YORK

Don't venture forth without this sophisticate's guide to the nightlife of New York. Restaurants worth knowing, are described and graded, so that anyone can find a place suited to his money and taste.
By SCUDDER MIDDLETON
Illustrated. At book stores $1.75
DODGE PUBLISHING CO.
116 East 16th Street, New York

TEST YOUR KNOWLEDGE

NOT A GAME, BUT SOME SERIOUS QUESTIONS—

CAN YOU—

1. *Identify each of these chairs as to period and country?*



Photos Courtesy W. & J. Sloane









ARTS AND DECORATION HOME STUDY COURSE IN INTERIOR DECORATION

enables you to answer such questions and countless others.

The course consists of a series of thirty lessons profusely illustrated, arranged and simplified from a vast mass of material assembled through years of research.

By study in your own home, you will learn the various phases of color harmony, design, arrangement, textiles, lighting, period and modern styles.

Learn to create lovely rooms to reflect your personality and taste. Know historical styles, present day modifications, choice of fabrics and accessories.

There is a demand for the man or woman who is a trained interior decorator. A fascinating vocation!

Clip the coupon below and mail it today! **As soon as it reaches us we will send you our free booklet describing the course in detail. You incur no obligation whatsoever.**

MAIL THE COUPON NOW!

ARTS AND DECORATION HOME STUDY COURSE IN INTERIOR DECORATION,
116 East 16th Street, New York, N. Y.

Please send me your free booklet describing your Home Study Course in Interior Decoration.

Name

Address
A & D November 1939

2. *Choose the correct room in the house for each?*
3. *Tell which could be used together in the same room?*
4. *Select the furnishings and accessories to harmonize with them?*
5. *Take any one as a nucleus and create a charming room around it?*

Wouldn't you like to know the answers to these questions and the hundreds of others that come up every day?

You would not expect to derive the fullest enjoyment from a great symphony, or an old master, without knowing something of the motifs behind the finished work.

To appreciate a symphony, you must know something about symphonic form, something about the composer, his times, his personality, his technique, his underlying theme.

To enjoy the full measure of the beauty of a great work of art, you must know something of the general school that influenced the artist, something about the work of his contemporaries, something about form, color treatment.

The same is true of furniture. No matter how many fine and costly pieces you may examine, or own, you can never hope to appreciate them intelligently until you know something of their background.

But of more importance is the great personal satisfaction a thorough knowledge of the subject will bring you, a subject which is constantly by your side. Wherever you turn, there are beautiful interiors offering themselves for your enjoyment. The lines of a chair, the detail of its carving, the scenes its historical background call to your imagination, provide a fascination which will never allow you a moment of boredom.

But aside from the cultural aspects, such knowledge has immense *practical* value. It enables you to create a beautiful home for yourself, to buy wisely, choosing furnishings which will never be "out of style." And should you ever desire it, you will find the door open to a delightful career. Here is an ideal outlet for your artistic talents, and a fascinating path to financial independence.

PUBLIC LIBRARY
Burlingame, Cal.

Williamsburg CASTS ITS SPELL

● The pervading note of elegance and rich simplicity that appealed to the sound taste of the aristocracy in Old Williamsburg has equally potent appeal today. Taut modern nerves find peace in the restful harmony of line and fabrics that characterize these choice pieces of furniture in the tradition of the Masters of 18th Century design. Tomlinson craftsmen have developed these delightful revivals in rich Cuban and Central American mahogany. Imported fabrics recreate that spirit of harmony inherent in the Golden Age tradition. Checked by experts for livability — fabrics readily cleanable—sturdy interior construction—durable finish to withstand wear in active homes. Send 15¢ for the illustrated brochure "The Golden Age of Graciousness", descriptive of the charm of Colonial living, and the various pieces in the Williamsburg Galleries, with prices. Furniture by Tomlinson, 385 Madison Avenue, New York City.

TOMLINSON QUALITY



Consult your decorator. The Williamsburg Galleries may be viewed at any of the following places.

Albany, N. Y.
Maytair, Inc.
Allentown, Pa.
Hess Brothers Co.
Appleton, Wis.
Harry G. Nelson
Atlanta, Ga.
Duffee-Freeman Furn. Co.
Atlantic City, N. J.
M. E. Blatt Co.
Baldwin, N. Y.
Nassau Wayside Shops, Inc.
Baltimore, Md.
Gomprecht & Benesch
Berkeley, Calif.
Mauerhan's
Bloomington, Ill.
Burklund's
Bluefield, W. Va.
Bluefield Furn. Co
Boston, Mass.
Jordan Marsh Co.
Bristol, Va.-Tenn.
H. P. King Co.
Brooklyn, N. Y.
Frederick Loeser & Co.
Brunswick, Ga.
C. McGarvey, Inc.
Buffalo, N. Y.
J. N. Adams Co.
Cedar Rapids, Ia.
Martin Dry Goods Co.
Charlotte, N. C.
J. B. Ivey & Co.
Charleston, W. Va.
The Diamond, Inc.
Chattanooga, Tenn.
Bryan-Paty Furniture Co.
Chicago, Ill.
Sidney Lee
Mabel Schamberg
Cincinnati, Ohio
The A. B. Closson, Jr. Co.
Clarksburg, W. Va.
Parsons Souders Co.
Cleveland, Ohio
Halle Bros. Co.
Dallas, Texas
Fakes & Co.
Dayton, Ohio
Rike-Kumler Co.
Decatur, Ill.
Bachman Co., Inc.
Denver, Colo.
The Denver Dry Goods Co.
Durham, N. C.
R. E. Quinn & Co.
Elizabeth City, N. C.
Quinn Furniture Co.
Evanston, Ill.
Edwin G. Martin
Fort Smith, Ark.
Eads Bros. Furniture Co.
Greenville, S. C.
Miss Eva M. Duncan
Houston, Texas
G. A. Stowers Furniture Co.
Indianapolis, Ind.
Adams, Inc.
Kansas City, Mo.
Margaret Ostertag
Kinston, N. C.
Quinn & Miller Co.
Knoxville, Tenn.
May Furniture Shop
Los Angeles, Calif.
Bullock's Inc.
Lynchburg, Va.
McGehee Furniture Co.
Miami, Fla.
Mary Albert Hinton
Milwaukee, Wis.
T. A. Chapman Co.
Montgomery, Ala.
Frank B. Tennille Furn. Co.
Newark, N. J.
Kresge Department Store
New York, N. Y.
James McCreery & Co.
New Orleans, La.
Maison Blanche Co.
Norfolk, Va.
Willis Furniture Co.
Omaha, Neb.
Skans Furniture Co.
Orangeburg, S. C.
M. T. Sifly Sons, Inc.
Philadelphia, Pa.
Strawbridge & Clothier
Pittsburgh, Pa.
Boggs & Buhl, Inc.
Portland, Me.
W. T. Kilborn Co.
Portland, Ore.
Paul Schatz
Richmond, Va.
Thalhimer Brothers, Inc.
Roanoke, Va.
Clay Interior Decorating Co., Inc.
Sioux City, Ia.
Davidson Bros. Co.
Sioux Falls, S. D.
Donahue Furniture Co.
Salt Lake City, Utah
H. Dinwoodey Furn. Co.
San Antonio, Tex.
Joske Brothers Co.
Scranton, Pa.
Stoehr & Fister
Seattle, Wash.
Frederick & Nelson
Shreveport, La.
Booth Furn. & Carpet Co.
South Bend, Ind.
The Ellsworth Store
Spokane, Wash.
Barclay & Brown
Springfield, Mass.
Red Lion Shop
Springfield, Mo.
Martin Bros. Piano Co.
St. Louis, Mo.
Lucks-Orwig Co.
Scruggs
Tallahassee, Fla.
James A. deHaven
Trenton, N. J.
J. F. Convery
Tulsa, Okla.
Miller-Leggitt Furn. Co.
Washington, D. C.
Woodward & Lothrop
Wilmington, Del.
George W. Rodgers
Wilmington, N. C.
Sutton-Council Furn. Co.
Wilson, N. C.
R. E. Quinn & Co.
Youngstown, Ohio
Strouss-Hirshberg Co.

Furniture by TOMLINSON

ARTS & DECORATION

December 1939 • 35 cents

larging the Small Apartment

Yuletide China

Last-Minute Shopping

argaret Sullavan's Hollywood Home

Victorian Ideas for Christmas Tables



TREVOR E. HODGES, LTD.

Fine English Furniture

Representative selections from our stock of English antiques and hand-made copies may now be seen at our Agency Showrooms in the following Cities:

in Boston

Evans S. Allen

420 Boylston Street
Boston, Mass.

in Chicago

Richard Norton, Inc.

155 East Superior St.
Chicago, Illinois

in Los Angeles

Chester M. Vallette

816 S. Figueroa St.
Los Angeles, Cal.



A fine original breakfront bookcase of Judas wood, an unusual wood, of the olive family. Height overall Eight ft. six in.; Length overall Six ft. ten ins.; Depth overall One ft. five ins.

Consult Your
DECORATOR

383 MADISON AVENUE

NEW YORK

BURLINGAME PUBLIC LIBRARY
Burlingame, Calif.
MAR 29
AUG 2
DEC 21







WONDROUS are the accomplishments of the Machine Age—but Old Colony furniture is endowed with lasting beauty because it is made *by hand*. No machine can hope to duplicate the subtle lines, the crisp carving and the warm glow of fine finishes which the 18th Century craftsman achieved by patient and skilful manual effort. The Old Colony Furniture Company, in building living room, dining room and bed room furniture for the fine homes of America today, maintains this splendid tradition.

To the left are three items from the Old Colony Collection. At the top, the *Bellamy*, a Regency dressing table stool, with swivel seat, is available in either fruit-wood or mahogany. Center, the *Copeland*, a carved mahogany dining chair, may be had as a side chair as well as an arm. Transitional type, Circa 1780. At the bottom, the *Wickersham*, a delicate two-tier living room table with tooled leather top and antiqued brass turnings.

Consult Your **DECORATOR**

Old Colony
Furniture Company

385 Madison Avenue, New York
BOSTON LOS ANGELES

Consult Your DECORATOR

Your home should be your sanctuary. It should be so restful and interesting that when you are away you long for its enveloping walls, shutting you in from the turmoil of outside life.

Does it have this quality? Is there something that jars? Are the rooms uninteresting and the colors deadly despite the amount you have spent on your furnishings? It need not be so. Your decorator can solve these problems for you and the cost need not be great.

No matter how fine your taste, there must be added knowledge and training. There are laws of color and design, as well as essential facts about decorating which must be understood before good taste can be expressed.

The work of the Interior Decorator is to correlate your good taste with the exact laws of correct decorating. The decorator will plan your home so that it mirrors your own personality just as you wish it expressed.

The decorator will know exactly what is wrong with that room and very likely the correction will not be costly in dollars. But the satisfaction gained in your enjoyment of a perfect home cannot be measured in money.

So be sure to . . .

CONSULT YOUR DECORATOR



Lenci figure courtesy Constance Hope Associates

ARTS & DECORATION

Volume LI December, 1939 Number 3

Mary Fanton Roberts, Editor
Willard Fairchild, Art Editor

BOARD OF CONSULTING EDITORS

Harrie T. Lindeberg, Frank Lloyd Wright, Jonas Lie, Walter Hampden, Eva Le Gallienne, Lily Pons

CONTENTS

Frontispiece: "The Choristers"*Ceramic by Jean Manley*.... 4
A Tropical Farm House*Colin Carroll* 5
Ceramics with a Yuletide Flavor 9
Victorian Formality for Christmas Tables 10
Diana and the Decorator 12
Surrealism in the Flower Shops 13
A Star in a Personal Firmament*Douglas Newcomb* 14
Lights from the Lamps of Sweden 17
Time Passes by This New England Town*Norine C. Sullivan* 18
A Bedroom of Bluff King Hal*Lieut.-Col. E. F. Strange*.... 22
Spotlight on Hollywood 24
Enlarging Small Rooms*Ida Louise Killam* 25
Christmas Toys for Young Engineers 27
Snowdrifts and Firesides 28
English Delft*Bernhard Rackham* 30
Last-Minute Christmas Shopping 32
Antiques for the Home 34
Talking Shop 36

ARTS & DECORATION is published monthly, except July, by McBride, Andrews & Co., Inc., Robert M. McBride, President; Russell Hughes, Treasurer; E. C. Turner, Secretary. Publication office: 34 North Crystal Street, East Stroudsburg, Pa. Editorial and general offices: 116 East 16th Street, New York. Advertising offices: New York—116 East 16th Street; Chicago—919 N. Michigan Avenue; Detroit—710 Stephenson Bldg.; San Francisco—Russ Bldg.; Los Angeles—536 S. Hill St.; London, E.C.4, England—23 Fleet Street. Subscription price: One year, $3.00; two years, $5.00. For Canadian postage add 50c per year; for foreign postage add $1.00 per year. We are not responsible for unsolicited manuscripts or illustrations.

Copyright 1939 by McBride, Andrews & Co., Inc. Printed in U. S. A.

ARTS & DECORATION is published monthly, except July, by McBride, Andrews & Co., Inc. Publication Office, 34 N. Crystal St., East Stroudsburg, Pa. Editorial and general offices, 116 East 16th St., New York, N. Y. Subscription is $3.00 a year, 35 cents a copy. For foreign postage add $1.00; for Canadian postage, 50 cents. Entered as second class matter at the post office at East Stroudsburg, Pa., under the act of March 3, 1879.

Copyright 1939 by McBride, Andrews & Co., Inc.

BURLINGAME
PUBLIC LIBRARY



Courtesy George Fred Keck

Consult Your
DECORATOR

To the Interior Designer faced with the problem of furniture to be made to special order—Tapp, Inc., can be of inestimable assistance.

Tapp designers and craftsmen, nationally known for their creations of exquisitely fine furniture in any period, are ready at all times to cooperate with you in achieving the utmost in quality and design, and can assure you complete satisfaction.

TAPP INC.

NEW YORK — CHICAGO — DALLAS — LOS ANGELES



Photo: Penny Hellyer

IN this quaint Yuletide ceramic by Jean Manley, the carol singers of porcelain against a tree of metalace are near a little house, the original of which was a pottery cookie jar. In their usual state of curiosity, Miss Manley's porcelain geese are peering around the house apparently much delighted with the choristers. See page 9.

PUBLIC LIBRARY
Burlingame, Ca.

ARTS & DECORATION

VOLUME LI DECEMBER 1939 NUMBER 3



A CLOSE-UP of the gabled end of the Halman House, showing the magnificent roof of old Cuban tile in black and shades of brown and red.

A TROPICAL FARM HOUSE

By COLIN CARROLL

JUST as surely as the Kansas "twister" put a storm cellar in every farm home in the state, the strong, almost palpable light of the equatorial sun has evoked its own characteristic form in architecture.

Its functional demands are simple. A hot sun calls for cool rooms; which means thick walls, white paint, careful orientation for wind. A warm earth without frosts means that cellars can be sketchy or nonexistent; which allows the house to spread out luxuriously. And lots of daytime living during the hot siesta hours means plenty of ground-floor space.

All these demands you will find more or less well met in any competently designed and reasonably large home below the Mason-Dixon line. But there is more to equatorial architecture than that. For the house-under-the-sun stands mercilessly exposed in brilliant light etched with clean, black shadow. It must recognize its own peculiar problems of visual appeal. For instance, a flat-sided, small-eaved New England home in Miami would look merely hot and faintly one-dimensional.

Here in the Halman home in Miami you may discover a sound awareness and solution of these problems. Observe first that the strong shadows have been put to excellent use in breaking up the façade of the rear into the recurrent recesses of a loggia. And notice in the picture at the head of this article the artful use of eaves, colored tile and balcony to give the same sort of relief to an expanse of blinding white. Result: a solid three-dimensional strength, easy for the eye to dwell on.

The basic plan of the Halman house revolves around the "U" formed by the grouping of the garage and service quarters around the main house. The approach is through a large hand-hewn gate complete with wrought-iron hardware to a brick-paved circular court punctuated in the center by a well. A large oak tree bends graciously over the well, and unique flower bins are worked into the base of the walls. The service section is used to make up the wall treatments. At the inner apex is the main entrance to the home.

Leaving the bright sun, you step into the cool shadows of a recessed porch, thence into the hall through a paneled wooden door. To your left lies the liv-



ect: Schoeppl & Southwell

Photos: Harold Haliday Cost

ng room, with a den beyond it; to your ight the stairway to the second floor, vith the powder room, double-pantry, kitchen and servants' quarters beyond. Through a delicate grill is a living porch, with the dining room to the right n front of the kitchen and pantry.

Now reorient this plan, looking at it rom the front of the home. A sloping awn leads to the edge of a canal, where facilities for outside dining in the cool of the evening have been installed. Looking back at the home from here you will see the full-length bay windows of the dining room at the left, then the wo living rooms—"outside" and "inside" to the right. Overhead are two master bedrooms with sweeping semicircular balconies.

Marshall Field of Chicago decorated the whole house and did a good job. From the old white marble of the lobby floor to the green and blue motif of the upholstery they have kept everything cool and subdued. Coral red has been added sparingly here and there for a contrast. The period is a judicious combination of modified Spanish and nineteenth-century French.

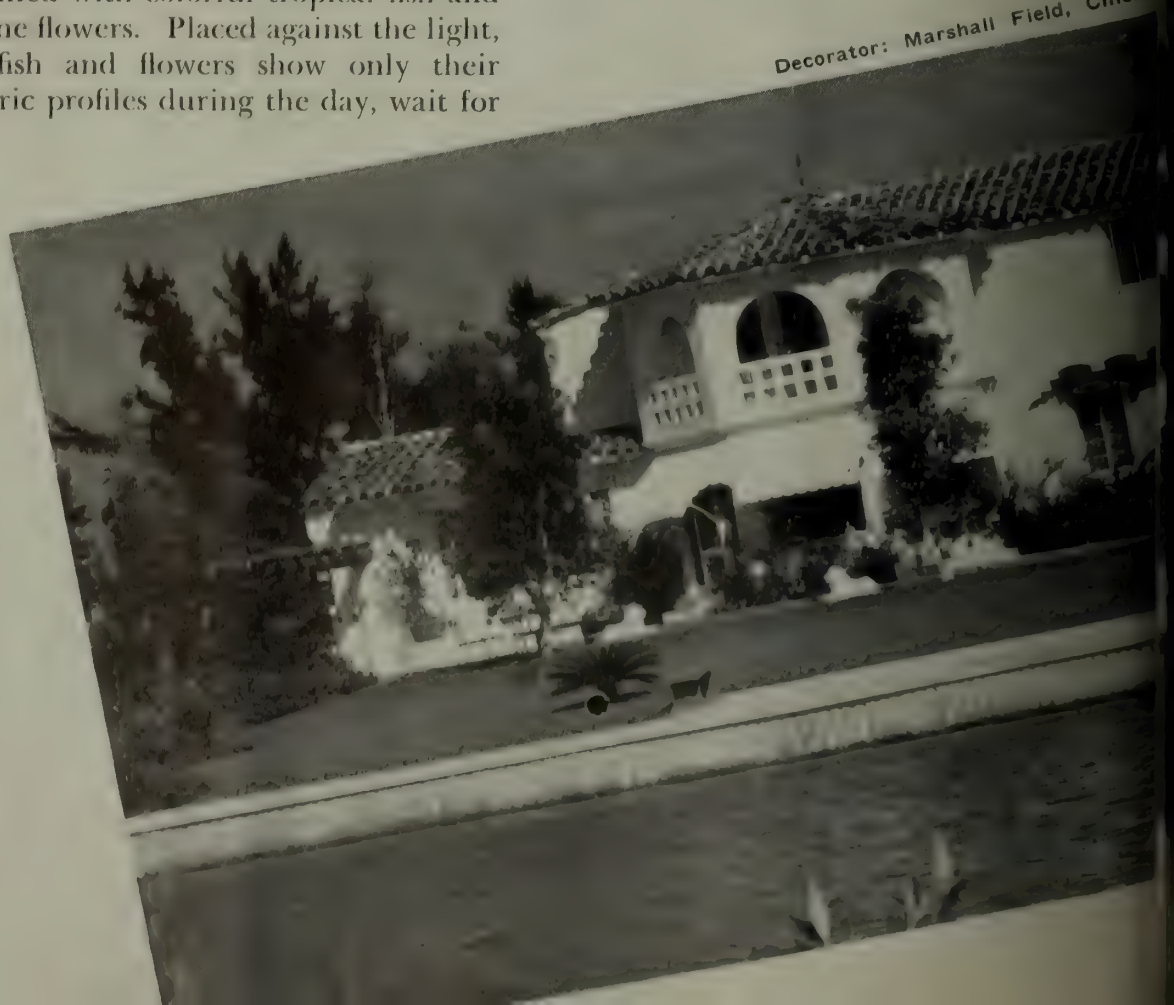
Several items deserve special note. Next to the den the architect has placed a small supplementary night garage connecting by a doorway with the den—an excellent device for the late return—or departure. The den itself is a small room reserved for the use of the owner, a retired executive who has filled this room with mementos of his extensive globe-trotting. Mexico comes in for its share of attention in this room, the floor being of Mexican tiles and the mantel of Mexican and Cuban picture tiles. The ceilings and woodwork are of pickled cypress.

To the outside living room goes the lion's share of the view. On the window side of this room is a large aquarium filled with colorful tropical fish and marine flowers. Placed against the light, the fish and flowers show only their esoteric profiles during the day, wait for

THE residence of Mr. and Mrs. George A. Halman is located on one of Miami Beach's inland canals. The walls are of smooth concrete. A Tropical Farm House is the name that the owners have given their Southern home.

ON the water side is a shaded terrace and a large open-air dining room and water terrace, with year-round fruit-bearing trees. The canal, which touches this side of the garden, is surrounded with tropical foliage.

Decorator: Marshall Field, Chicag



PUBLIC LIBRARY
Burlingame, Cal.





night light to display their colors. Draperies against the full-length windows are silver, cream and green.

A twelve-inch elevation leads into the bayed dining room. Its walls are papered in yellow and white; its ceiling covered with a plain white canvas. For contrast the table and chairs are of ebony with chair seats of yellow leather.

There is so much of interest in the actual fittings and furnishings of the Halman house that it seems worth going into considerable detail. The powder room for example merits a word. It is circular with indirect lighting in the ceiling and coral plaster walls trimmed in white. The rug has a cream field with deep coral designs. Furniture is bone white with coral and white upholstering.

Although the owner's bedroom, guest room and card room are not shown in our illustrations, they are so delightfully harmonized with the fine decorative scheme of the rest of the house that they should have brief mention here.

Quite unusual in color scheme is the owner's bedroom in turquoise and beige. The walls are painted a soft turquoise color and the ceiling about two shades lighter. The rug is a washed broadloom, and the draperies are beige quilted taffeta, as is the headboard of the bed and the spreads. All the wood finishes are a soft beige tone. The old Dresden mirror over the mantel is a rich color note in the room.

French blue and white dominate the guest room. The carpet is blue, the walls white and the ceiling blue. The draperies are white organdy with tie-backs of blue crystal leaves. The Venetian blinds are white and the tapes blue.

The floor of the card room, like the living room, is white marble, and the rug is hand-tufted in white wool with Chinese fretwork pattern. The furniture is ebony upholstered in emerald green satin with some furniture of bleached mahogany upholstered in white leather. The draperies repeat the green satin note. They are white with gazelles in emerald green. All the Venetian blinds are white. The walls, the woodwork and the hand-wrought iron gates are all painted an antique white.

Of course the living room is the most important. It is carried out in a semi-French period, with woodwork, ceiling and carved wood cornices at the windows painted antique white. The floor

THE entrance hall is a unique and delightful approach to the interior of the house. The floor is old Cuban white marble and the walls are off-white, blending with the floor. A small French love seat is upholstered in white leather, quilted in an old basque fruit pattern. The stair carpet is coral, and the stair railing is old Swedish wrought iron. Looking down into the stair well from an upper landing the fine curve of the stairs is revealed, also the Spanish wooden grille at the window.



IN the circular loggia is the deeply recessed entrance door to the hall. The ceiling has antique wood rafters; the floor is old Cuban tile. All corners are rounded to give a soft, receding effect.



old Cuban white marble; the fire-
ace is French white marble. The walls
e painted aquamarine. The draperies
roughout are aquamarine, and the
riental rug is Persian in tones of sal-
on pink, aquamarine and white. The
mmodious sofa at the fireplace has an
tique white painted frame and the
ver is raw white silk shot with yellow
reads. Two lamps, at each end of the
dney-shaped sofa, are old Italian ala-
ster. They have white shades with a
rland of white leaves. The wall
ackets are antique in gold bronze.

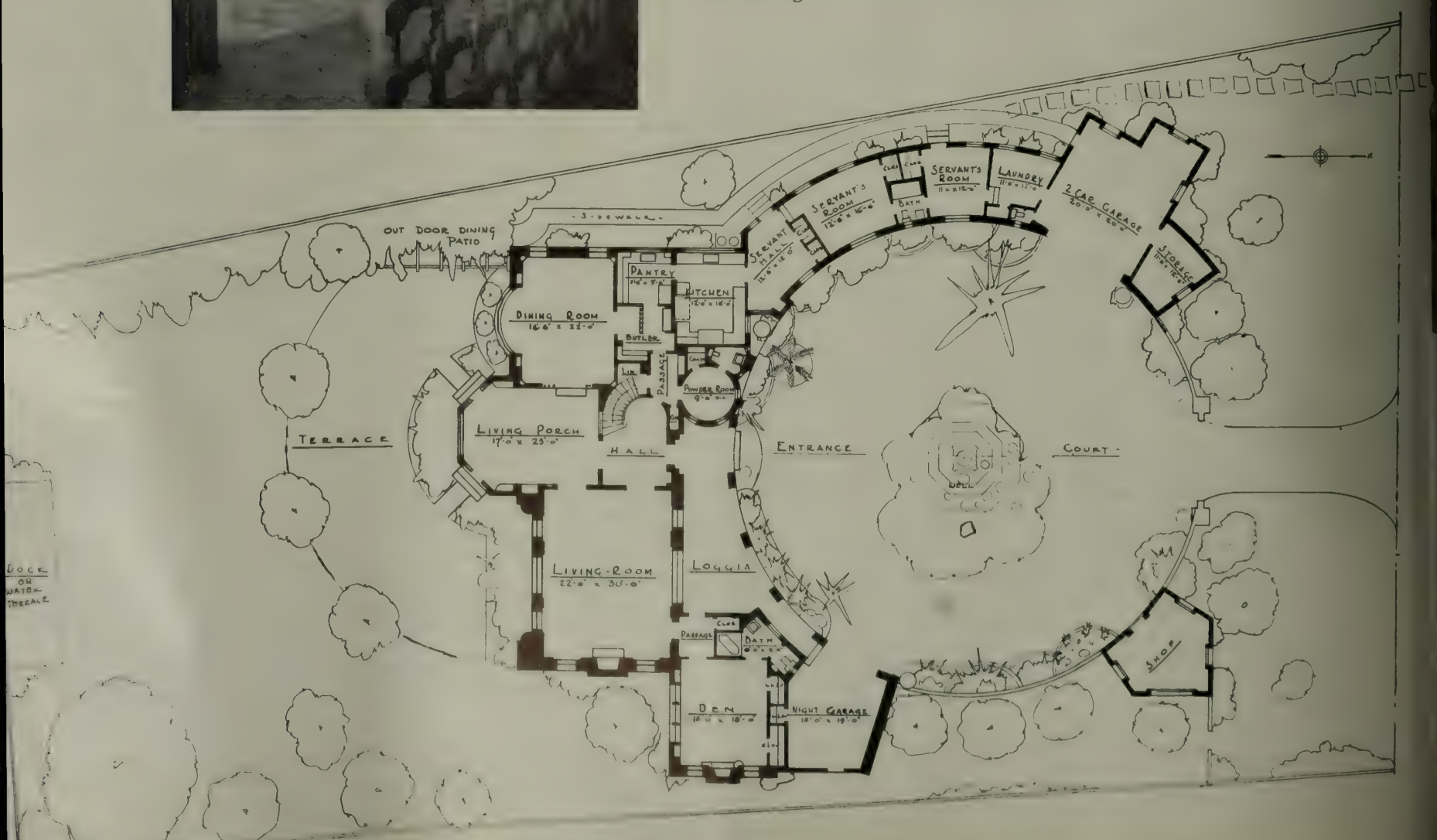
It takes little imagination to see from
is description of the Halman house
at it not only is a delight to the eye
th its cool colorings, but that it offers
real sanctuary from the tropic sun.



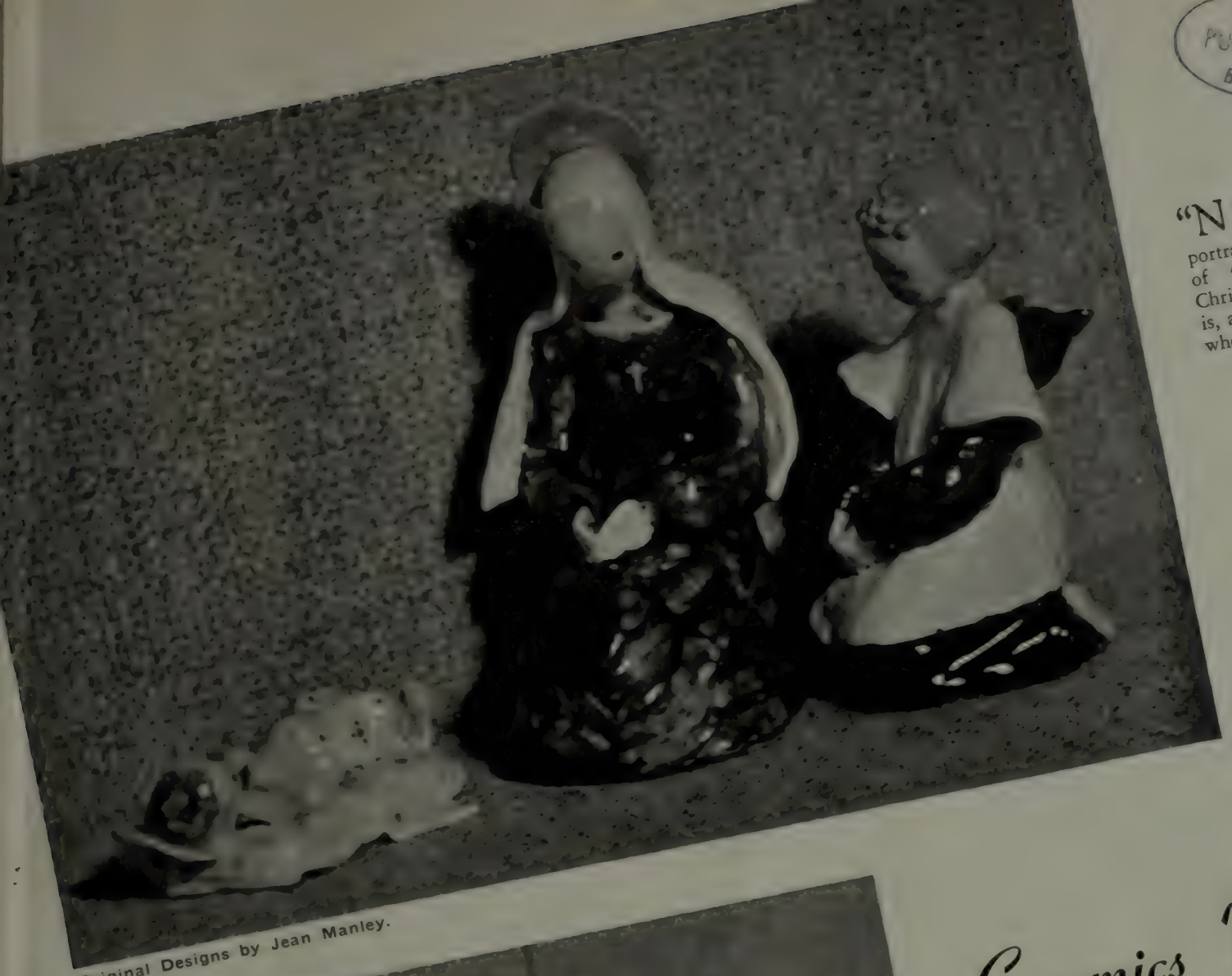
IN the living room the kidney-shaped sofa between the two white French commodes is covered in a Seeley-Scalamandre rough-textured material in two shades of aquamarine. The two chairs flanking the kidney sofa have bleached walnut frames and are upholstered in a Schumacher matelassé fabric in salmon pink and white.



ONE of the many wooden grilles in the Halman house is shown at the left. It is a Spanish type with small turned columns. Through the doorway is a glimpse of the dining room with its marble floors, wooden wainscoting in pickled wood finish and a large bay window overlooking the water. The architect's plan below reveals how competently the Halman house has been designed to fit its surroundings.



BURLINGAME
PUBLIC LIBRARY
Burlingame, Ca



"NATIVITY" — In this group Jean Manley has portrayed the reverent spirit of the Madonna and the Christ Child. Her technique is, as usual, whimsical, yet the whole is deeply touching.

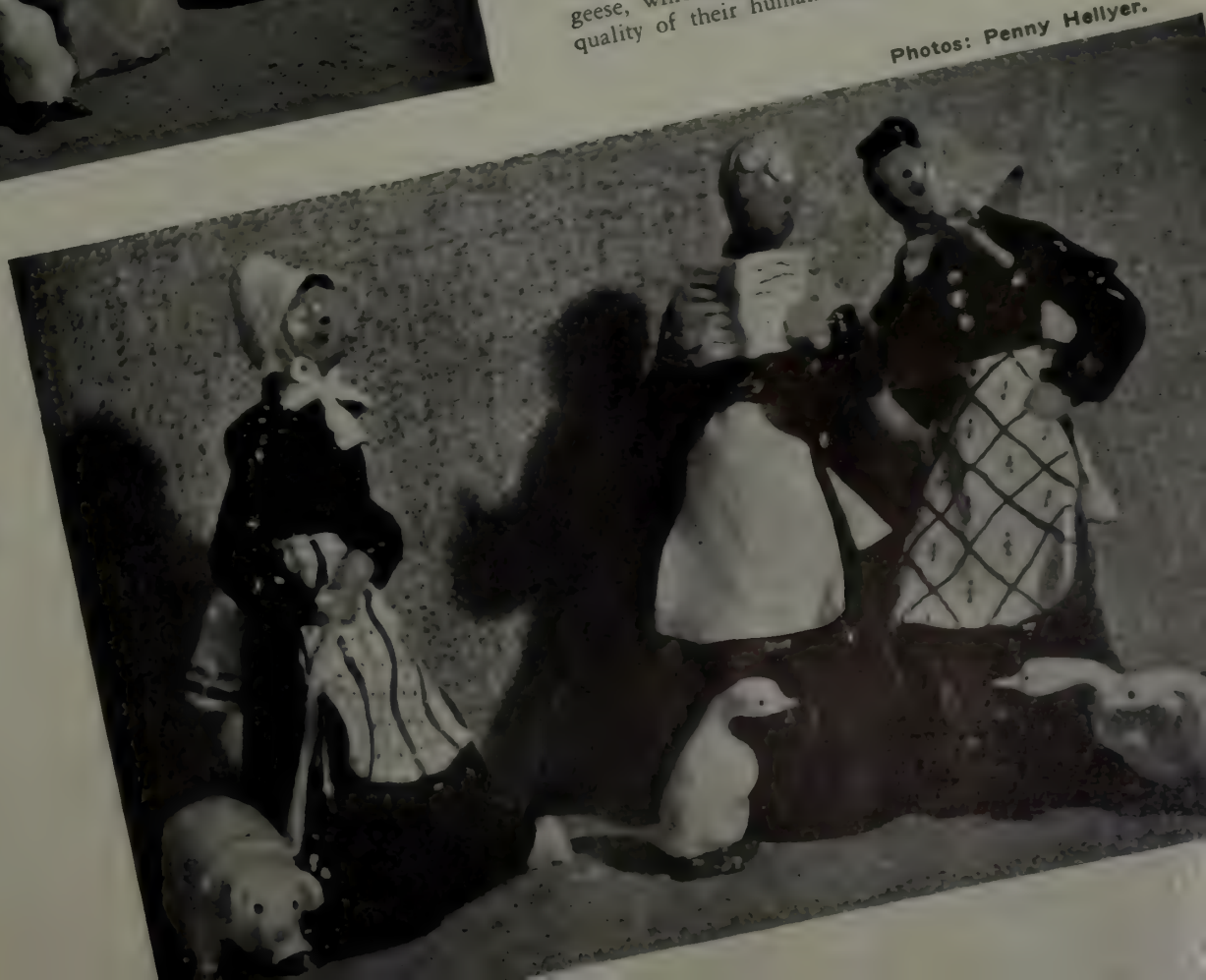
Original Designs by Jean Manley.

Ceramics With A Yuletide Flavor



"THE Three Gossips."—Gossips belong to every period in history. They undoubtedly existed in Bethlehem as they do in New York, and Miss Manley has made them at once amusing and satirical. The geese, which figure in many of her works, possess the quality of their human owners.

Photos: Penny Hellyer.



THE "Pied Piper," though not quite a Christmas story, is nevertheless a fairy tale that delights children and adults as well. This picture has caught the gay and naive spirit of the original ceramic.

Courtesy The Mayhew Shop

Photos: Howard Cagle



Victorian Formality for Christmas Tables

THE Victorian dinner table has a cloth of white satin with appliquéd bands of silver-gray laurel leaves down each side. The china is pure white with a wide silver-gray band and white laurel leaves. The old silver candlesticks and slender white candles form a dignified centerpiece.—A quaint setting for a luncheon to be given in the Yuletide is shown at the left. The French china has a black and white polka dot border with a bright pink bowknot in the center of each piece, and the cloth carries out this scheme exactly. The centerpiece is formed by two glass cornucopias filled with pink roses and tied with pink bows.

BURLINGAME
PUBLIC LIBRARY
Burlingame, Cal.



THIS modern Victorian table is just the thing for hostesses who like the contrast of spotless linen with the gleam of polished, dark wood. The linen for this Christmas table is white with narrow appliqué stripes of coral pink, and the dinner service is coral pink with a white design. The porcelain shells hold the heads of white flowers.



CHILDREN will run to their spinach, even on Christmas Day, if it's served at this cheerful table. The cloth is blue and white checkered gingham, and the square plates are pink and blue with frolicking young peasants in gay costumes. Pink and blue china flowers hold tiny blooms, and the pottery figurines are delightfully humorous.

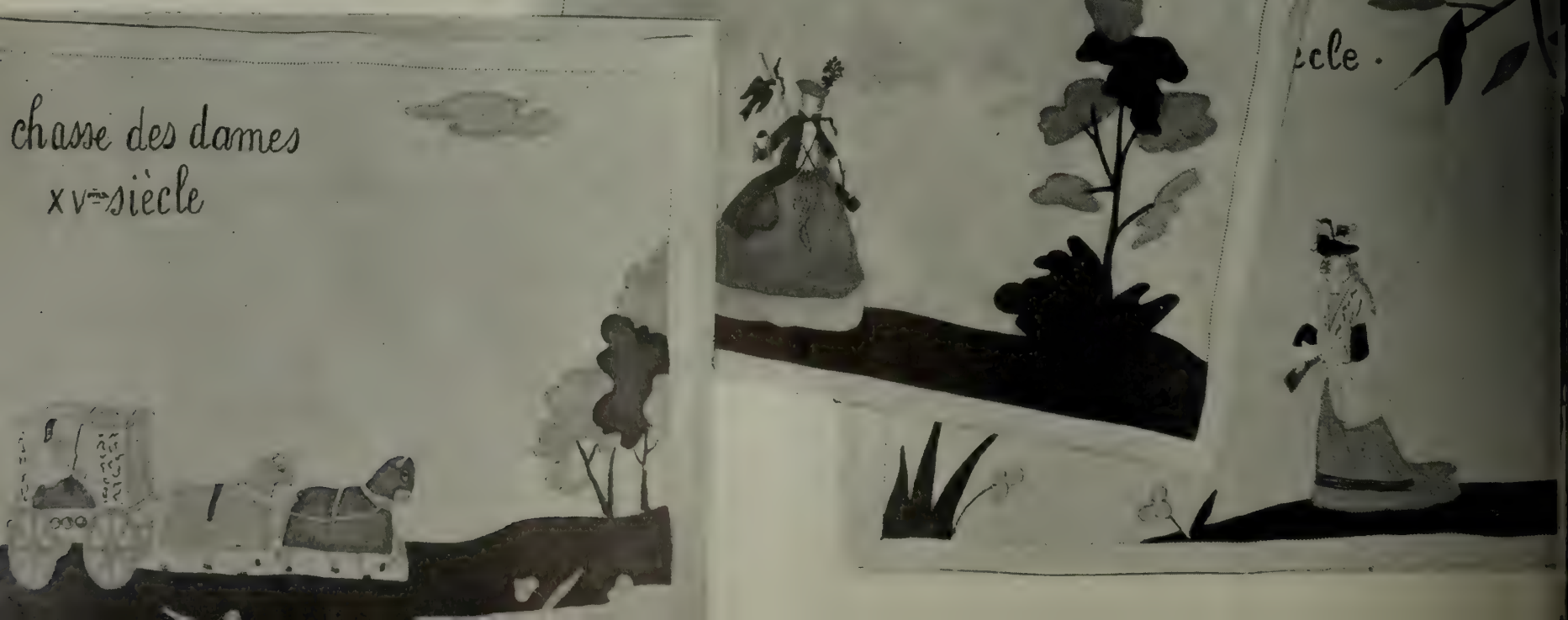


A TEA TABLE for Christmas afternoon which retains all the best points of the Victorian setting, leaving out any suggestion of massiveness but keeping all the cozy charm associated with the period. The cloth is of organdy with appliquéd percale in delicate floral colors. The old Meissen plates have a similar decoration, and the tea service is of "Dirilyte", a gold-like alloy.

Diana and the Decorator

IN naïve attitudes and costumes these lady hunters of France of many centuries ago furnish inspiration for the Kargère linen sporting sets of today. The chasseresse drove to the hunt in a fifteenth-century coach and started away on a gallant white steed after the playful deer, all in the deep woods of the Bois de Boulogne. The hunter and the hunted are amusingly designed and appliquéd and embroidered on linen in gay colors. This particular set has a runner, eight doilies and eight napkins.







SURREALISM IN THE FLOWER SHOPS

THESE extraordinary heads are the new china flower containers to be found only in the most unusual shops in New York. They are filled with huckleberry greens, then fresh or artificial flowers are thrust down into the green branches until a profusion of blooms takes the place of a hat crown. Sometimes these heads are placed along window sills so that from the street they look like a procession of surrealistic ladies passing the window. Sometimes they are placed on a pedestal, or possibly on a table with a book in front to hide the fact that there is no body. These strange flower containers make whimsical gifts for the young people of today. Fawns with hollow bodies are used in a simpler manner, flower bouquets adorning them from head to tail.





Courtesy: Trep
Photos: Walt Sand







MRS. LELAND HAYWARD (Margaret Sullavan) enjoying the woods on her estate at Brentwood Heights near Hollywood. Photo: Roy D. MacLean.

THE crisp white Dutch door from the garden opens into the entrance hall which is papered in a soft blue-green with white wisteria. Here white woodwork is used in contrast to the dark mahogany furniture.

PUBLIC LIBRARY
Burlingame

A STAR IN A PERSONAL FIRMAMENT

By Douglas Newcomb

TO THOSE who care to take the time to study them, houses are an infallible index of the personalities of their owners. True, the careful guidance of a skilled architect and decorator can work wonders—but not for long. For if an owner is so utterly lacking in taste and discrimination that he must cast aside all personal preferences in favor of the safe recommendations of a consultant, the result immediately shows for what it is, an anonymous, impersonal exercise in "good taste". Examined from this point of view, the new Brentwood Heights residence of Mr. and Mrs. Leland Hayward is particularly revealing. It is a comfortable Colonial design, casual and unorthodox. It is hidden from the road by trees and an informal picket fence. It is completely overshadowed by the personalities of its charming and dynamic owners.

To those accustomed to Hollywood's architectural excesses, the house is surprising. Certainly it does not conform in any way to the pattern presented for the astonished admiration of moviedom's millions of fans. Hollywood's pattern is really two-fold, although it is customarily served up as an illustration of extremes in the personal tastes of its stars. There is the super-colossal mansion, castle, villa or rancho. This is generally placed on an elevated spot, surrounded by trees and Burns detectives, inaccessible to the guided tours but easily visible to them. Its amenities include gold telephones and bathtubs, swimming pools only a little too small for the *Normandie,* kennels of onyx, and living rooms for intimate parties of two hundred and fifty, tastefully done in the latest cafeteria style. The other half of the pattern is the little bungalow, Cape Cod, English, Monterey or what have you, a small "retreat" for the shy, retiring star, where he or she can escape the plaudits of the multitude with a half-dozen family retainers, and a few photographers. Both are equally typical of the Hollywood home created for the nation's moviegoers, and both are in the same abysmally bad taste.

Hence the surprise with which one greets this house, for it is just a plain, ordinary garden variety of house that any moderately successful business man might have built as a good place for bringing up a family. At this point we come back to the observations made at the beginning of this article. Leland Hayward is not a moderately successful business man; he is at the top of his field. And Margaret Sullavan, an outstanding actress of both the stage and screen, is quite as eminent in her own right. These distinguished backgrounds of achievement require no labels or advertisements, and to both a house meant merely a pleasant place in which to live, not a symbol of success for the world to see.

The more closely one studies this house, the more it reveals the thoroughly adult tastes of its owners. A pleasant gateway, flanked by two immense Diadora trees, leads through a drive of pepper trees to the house. The house was designed to fit its setting; trees were left unharmed wherever possible, a procedure that is responsible for much of its casual charm. Windows are used in a sensible, rather than a merely Colonial manner. In the library, for instance, one whole side is of glass, opening the view out across a well-tended lawn to a grove of orange trees. Like the fourth "wall" of foliage, the other three walls



ONE whole side of the library-sitting room is a window looking across the lawn to a grove of orange trees. The estate is protected from the road by a white picket fence and sentineled by two immense Diadora trees. The drive to the house is lined with lacy pepper trees.



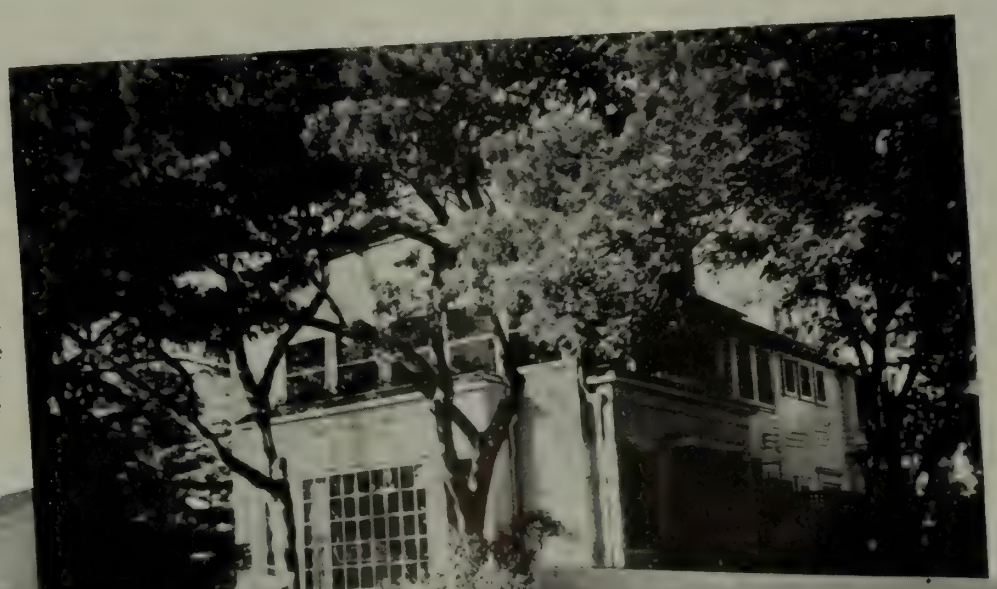
H. W. Grieve, A.I.D., Interior Decor

THE walls of the library-sitting room are in a soft sage-green and the floor is blue splattered paint. The flowered chintz curtains are in tones of yellow.

of the study are soft green, with flowered chintz in tones of yellow. In fact, there is a lot of yellow throughout the house, suggesting sunshine in every room. Furniture, for the most part, is old American, but there is none of antique shop look in any of the rooms. An amusing practical touch is the high desk for the dictionary, with an old weaver's stool; even the most uncompromising functionalist would admit that here is a solution in his own terms. Concealed within the high desk are the radio and phonograph, again an eminently reasonable solution, since this equipment is meant to be listened to, not looked at.

A striking modern note is found in Mr. Hayward's dressing room and study on the second floor. Here the desk, bookcases and benches have been built into the room, but there is no suggestion of a clash between this decorative scheme and that of the other interiors. A masculine touch is found in the brown walls, the dark brown tufted rug, and the rough, hand-woven curtains and upholstery.

Since people of today take their outdoor living as seriously as that which goes on within the house, particular attention has been given to the garden and its adjuncts. There is a screened terrace for barbecues, a badminton court and a swimming pool. One can even play croquet on the lawn, as this mild but exciting form of exercise has come back into popular favor. Like the house, the garden is no abstract exercise in decoration; the owners had a hand in its creation and they keep it up. The swimming pool was designed, not for private water ballets, but merely for people to swim in. Nowhere, inside or out, does the "Hollywood touch" appear. Down to its last ashtray, it is just a nice house for attractive young people and their children, completely healthy and unaffected. One may even hope that it represents a trend.



ANOTHER view of the library-sitting room shows the built-in bookcases, dictionary-desk and old weaver's stool. The radio and the phonograph are concealed in the desk. The interior view at the right shows how the house has been planned to take advantage of the old trees around it.

MR. HAYWARD'S sitting room has great charm brought about by the hand-woven curtains and upholstery, the California redwood furniture and the tufted rug. The painting over the desk is by Etienne Ret.









Light from the Lamps of Sweden

THE newest imported Swedish lamps with beautiful glass bases in Graal or engraved glass were recently on display at the Swedish showrooms in New York. Outstanding in the Graal lamp bases were "Ubangi," developed in African red and white on the clearest crystal, and "Penguin" in striking black and white. Some of the handsomest bases were of glass engraved with graceful figures in the famous Orrefors manner.

Lamp bases, A. J. Van Dugteren & Sons, Inc.







THE Judson house with its simple doorway now houses the Stratford Historical Society. Below is the long hall and double stairway in the Dowdel house, built at the direction of Captain John's wife in 1826. The arrangement of stairway and hall was planned to simulate the main deck of a ship, with companionways leading to the hurricane deck.

Photos (except fireplace) by Gorlanoff Studio.

Time Passes by this New England Town

By NORINE C. SULLIVAN



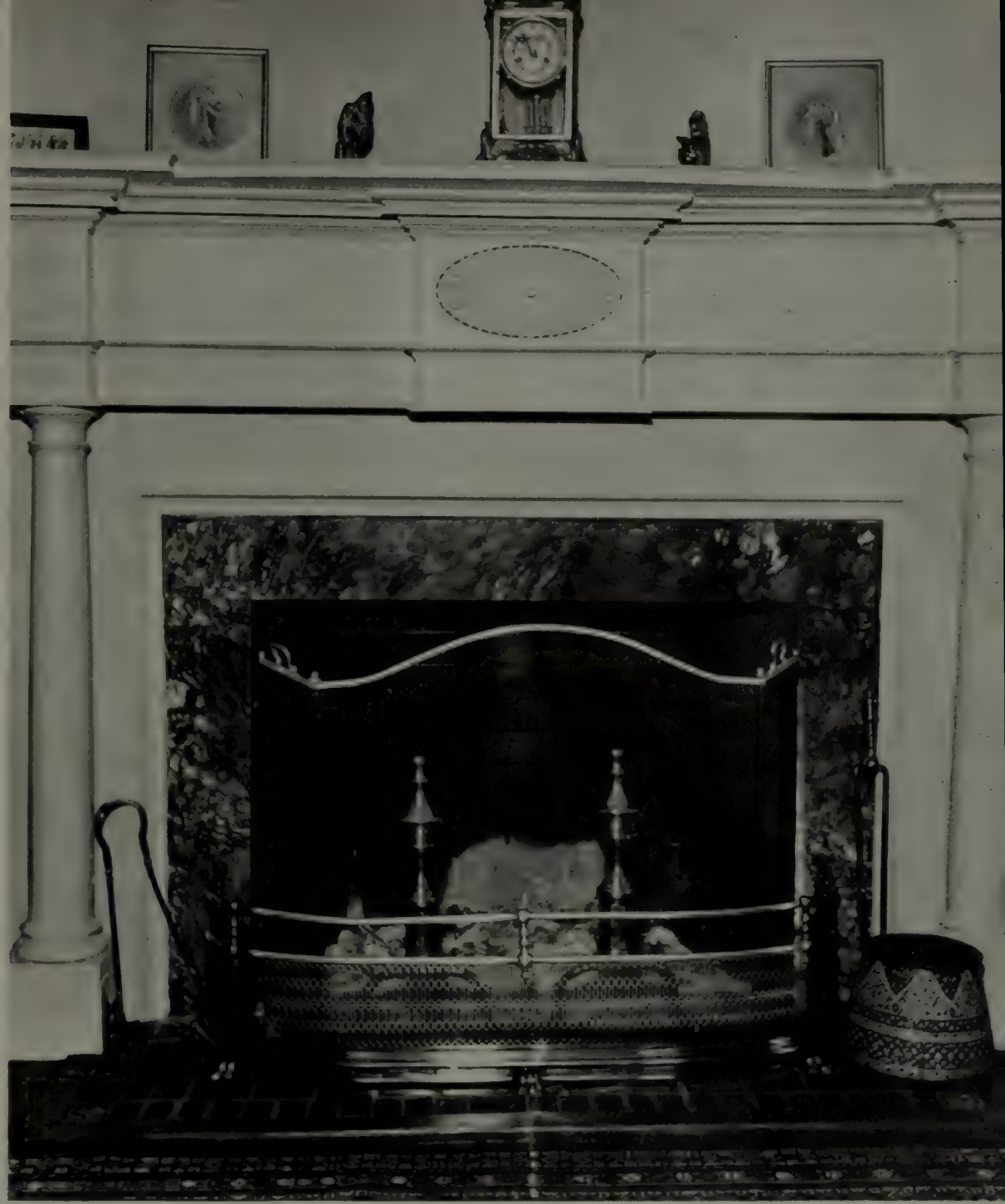
SMALL designs of compasses inlaid in the newel posts were uncovered in the Dowdel house when it was renovated in 1907.



A STRETCH of land eight and a half miles long and two and a half miles wide, with beautiful elm-draped streets flanked by Colonial homes; broad expanses of landscape, appealing to the eye and steeped in tradition from Long Island Sound to the wooded hills of Oronoque; evergreens and maples and towering oaks along the banks of the Housatonic river where barges and flat boats wind their way to the industrial centers; a busy and active little town keeping pace with modern times yet never relinquishing its hold on antiquity;—this is Stratford-on-the-Housatonic in Connecticut.

In October, the little town of some twenty-five thousand souls celebrated its three hundredth birthday and during Tercentenary Week returned almost in toto to the days of the early colonists. Townsfolk walked to church in costumes depicting the first settlers, Colonial officers and their ladies. Even the Indians who occupied the plantation of Cupheag before the advent of the white man were represented by the more energetic residents of the town.

Visitors from all parts of the country flocked to the "village" which their forefathers helped to found and were keenly interested in visiting the old houses, some of which date back to 1700, and inspecting the historic churches with their far-famed steeples and early architectural designs, as handsome today as they were when first erected.



THE mantel in the Governor David Plant house is in keeping with the Doric columns on the porch.

One of the most interesting exhibits of Tercentenary Week was the Moses Wheeler home, restored by a manufacturing concern and furnished by the Stratford Historical Society. The house was the property of Moses Wheeler, Jr., whose father ran the first ferry across the Housatonic river to Milford in 1648. The exterior of the house is painted the old "buttermilk red" with white trim on the door, and the twenty-four paneled Colonial windows catch the eye of the passer-by.

The huge stone chimney, twelve by fifteen feet at the base, gives evidence of a ripe old age, for the stones were laid up with clay mortar instead of with lime or cement. The room to the right of the chimney was furnished during the Tercentenary as a living room, with Stratford residents contributing their most valued antiques to lend Colonial charm and atmosphere. In the center of the room was a maple duck-foot oval drop-leaf table with the lower portion of the legs stained black from months of submersion in a swamp during the Revolutionary War. The walls around the fireplace are paneled with pine, and it is estimated that about nine coats of paint had to be removed before the wood was revealed.

Another room was furnished as a bedchamber with a huge four-poster maple bed covered with a pink quilt in peacock pattern.

A fireplace, some eight feet in length, is the attraction in the kitchen and when furnished for the celebration drew a complete picture of early family life in Stratford. A warming pan, footstove, Dutch oven, game broiler, mortar and pestle and other incidentals peculiar to the time enhanced the fireplace, while above hung a flint-lock gun made during the reign of George I and stored in the Tower of London. Before the fireplace was a cradle-bench on rockers with high Windsor back and a shield at one



nd where a child was rocked, while ne mother sat on the other end knitng or sewing.

Perhaps the oldest house in the little own is the General Walker house, now estored but still retaining much of its arly simplicity. The house was built bout 1690, with a heavy frame of oak nd chestnut and an overhang on the outh end and on the east side, made y hewing away the wood at the corner osts below the level of the second floor. A lean-to on the north side built in later ears hides the original clapboards hich were hand planed on the weather ide and beaded on the west and street ide. The paneling in the two large ooms on the first floor forms false walls bout ten inches inside the plastering, roviding for recessed window openings ith seats and several shelved closets beind the paneling. A molded mantelpiece, a later addition, is still intact in he north room.

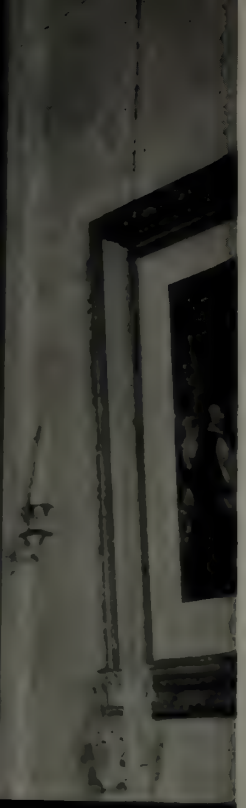
If we could but turn back the pages f time to the early part of the nineteenth century, a stroll through the then sparsely settled village would take us to the district first populated by the early settlers in the southern part of the town. Here we would see a lovely, spacious house on the lot of Captain J. O. M. Park, a New London sea captain. Built sometime in the late 1700's but purchased by Captain Park in 1844, the house is an excellent example of early Colonial architecture, its gracious effect obtained by the use of huge beams, tiny window panes, large fireplaces and intricate hand carving.

Heavy beams stretch the length of the ceiling and form uprights for the walls, with the saw and hammer hackings still visible. The mantel in the living room is ornamented with dentils, while that in the front room is plain and heavy. Unique old latches are found throughout the house, and the west door in the kitchen has hinges nearly twenty-seven inches long, extending almost two-thirds of the way across the top and bottom of the door.

In the David Plant house, which he built in 1826 while Lieutenant Governor of Connecticut, was a splendid mahogany stairway and newel post, the envy of beautiful home-lovers in that period, fashioned with tools which his father had used in making and repairing nearly all of the spinning wheels in Fairfield county for a span of fifty years. The railing ended in a spiral curve, the center hidden in the sweep of the balustrade with its carved supports.

An interesting feature of the Nathaniel Curtis house in Sandy Hallow is its front entrance, unchanged throughout the years, although the remainder of the house has undergone repairs and remodeling. There is no porch or veranda, only a peak over the double door. A large ring striking a disc serves as a doorbell. The house has a slanting salt-box roof topped with a huge chimney, probably one of the largest in Stratford.

For an excellent example of mantels of the early 1700's Stratford points to the Silas Booth house. This lovely struc-



AN interior view in the Dowdel house, now owned by James Albert Wales, shows the seventeenth-century Flemish settee, once the property of Moses Wheeler who maintained the ferry between Milford and Stratford about 1800. Photo: Gorlanoff Studio.

ture has grooved, oblong medallions, a larger one in the center panel and a smaller upright one at each end with double fluted half-columns.

Residents native to Stratford are proud of their heritage, and a wealth of antiques are found in the homes of yesterday. Affectionately preserved and cared for, some of the heirlooms are in daily use in many of the homes, and the old Charles P. Burritt house is entirely furnished in antiques. Priceless in value are the Windsor high chair dating back hundreds of years, the old slipper chair, the dining-room table and four fiddle-back chairs one hundred years old, chests of drawers of heavy oak and the lovely candle table around which the ladies of the day held their sewing parties.

The kitchen furnishings, some of which are still in use, are treasures seldom seen. There are wooden butter bowls, a unique citrus grater mounted on wood, an iron bread-toaster which was set before the fireplace and turned around by hand to toast both sides and a wooden lemon squeezer resembling our noise-clappers of today.

A bread cradle in which the housewives of olden times raised the family bread, cheese covers, one sieved with horse hair, the iron doughnut kettles and the ever-handy sink tables are prized possessions. Hand-chased flip cups made before the eighteenth century ornament the fireplace in the living room and china used three generations ago graces the china closet. A heavy stone plate is still in daily use for pie cooking.

The Stratford Historical Society in the Judson house has a superb collection of furniture, *(Continued on page 35)*





Photos by Ken Good

SOME fine examples of old Colonial houses still stand in Stratford, with pleasant verandas, shady lawns and an air of good, New England stability about them.

MANY of the houses have been preserved exactly as they were built years ago, such as the one at the lower left, while others have been modified with porches and ells. Their age is revealed, however, by the tiny window panes and long sloping roofs.





A Bedroom of Bluff King Hal

THE HENRY VIII ROOM AT BRETTON PARK

By Lieut.-Col. E. F. Strange, C.B.E.



THE richly paneled bedchamber in which Henry VIII is reputed to have slept.

THE paneled room at Bretton Park, Yorkshire, is perhaps ne of the finest specimens of its style and period still re-aining in England, and is particularly valuable, not only n account of the beauty and variety of its detail, but because s fine heraldic carving offers an unusual and interesting roblem to those whose tastes lie in that direction. This oom, it may be said at once, is not in its original environ-ent. Sir William Wentworth built the present house in 720, incorporating in it the room and bedstead from the lder building at Bretton which it replaced.

The paneling of the whole room is of oak linen-fold of a rticularly graceful pattern, set in a plain framework of rec-ngular compartments and surmounted by a band of orna-ent, a sort of *guilloche* pattern enclosing rosettes, scrolls, asks, etc. This band also runs round the tester of the bed-ead, which is of the full height of the room. Over the door, the left of the bed, are three busts in roundels, with orna-ental scrolls, and above the fireplace there is a cupboard. The bedstead is built out from the wall, the tester being pported at its outer end by columns, the lower parts of hich are square in section and decorated with characteristic udor ornament of late Perpendicular type on which are placed tall tapering terminals in the style of the Italian Renais-sance, with acanthus foliage in low relief. The cupboard has busts of a man and two women, in bold relief, above three shields in settings of exquisitely carved Italianate ornament—contrasting with the Gothic character of other details. The identification of two of these shields was simple, that on the left, *a chevron between three leopards' faces,* being the arms of Wentworth; with, on the right, *Lozengy,* Fitzwilliam of Mablethorpe. The shield in the center was more difficult. owing to the decorative treatment introduced by the wood-carver and the absence of any indication of tinctures; but it appears quite definitely to be *Three Pales* (for *Paley of six*), on a bend, *three mullets,* ensigned by a helmet full face, with arms of Dransfield or Dronsfield; and on this evidence one can proceed to an elucidation of the riddle. The very beautiful initials T. W. K. are evidently those of Thomas Wentworth, Knight; the contemporary Sir Thomas Wentworth of Bretton, Knight Marshal to Henry VIII. Sir Thomas was descended from John Wentworth of North Elmsall, who married Agnes, sister and co-heiress of Sir William Dransfield of West Bretton, *circa* 1413, by which alliance Bretton came into the family—hence the Dransfield arms on the (*Continued on page 38*)

PUBLIC LIBRARY



ELABORATELY carved oak door of a cupboard in the room at Bretton Park. The three shields from left to right are the arms of Wentworth, Dransfield and Fitzwilliam of Mablethorpe. The central figure is undoubtedly a portrait of Sir Thomas Wentworth, Knight Marshal to Henry VIII, while the busts on either side represent the ladies whose arms accompany his own.

THE headpiece of the bed, set between the linen-fold panels, is heraldic carving typical of the period. The pilasters on the side of the headpiece are mainly Italianate in character, while the details are Tudor Gothic. The central panel represents St. George, whose spear has just transfixed the Dragon; at the left is Samson killing a lion; on the right, David with the head of Goliath.

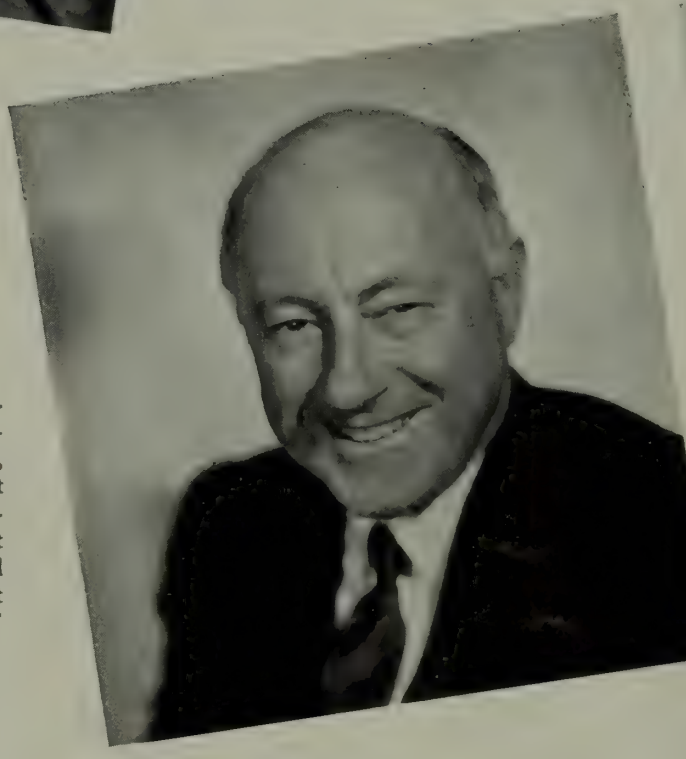




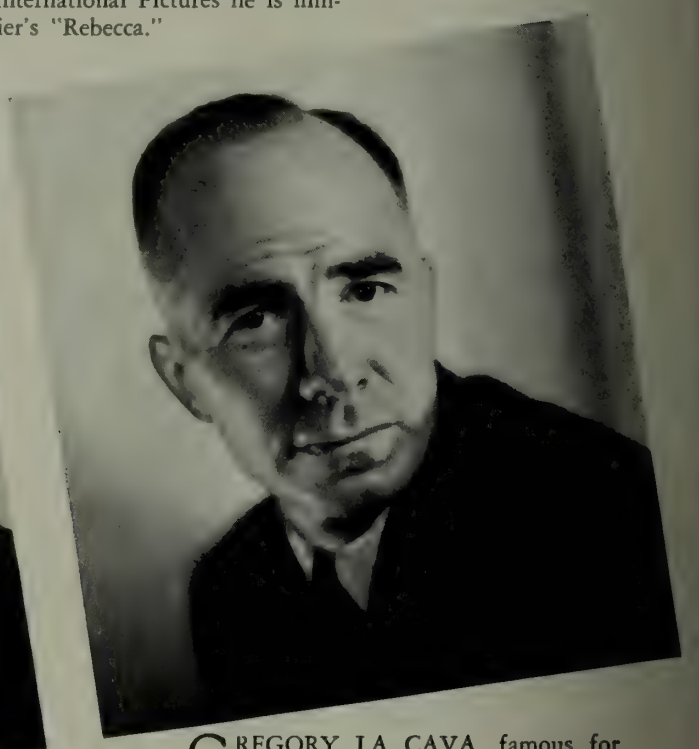
GEORGE CUKOR, who started his career as stage director, is now one of Metro-Goldwyn-Mayer's most prized directors. Some of his outstanding successes are "Bill of Divorcement," "Little Women" and "Romeo and Juliet." "The Women" is his latest triumph.



ALFRED HITCHCOCK, noted British director, won fame in this country through "The Thirty-Nine Steps," "The Lady Vanishes" and "Jamaica Inn." With Selznick International Pictures he is filming Daphne du Maurier's "Rebecca."



CECIL B. DEMILLE, producer-director of the first feature-length film ever made, is still, after twenty-five years, a dominant figure in the motion picture industry. Some of his most recent pictures are "The Buccaneer" and "Union Pacific." Scheduled next is "Northwest Mounted Police" for Paramount.



GREGORY LA CAVA, famous for the direction of such comedies as "My Man Godfrey," is anxious to continue along the lines of his more serious productions, "Private Worlds" and "Stage Door." He is now working on "Primrose Path" for RKO Radio.

SPOTLIGHT ON HOLLYWOOD

THE English and the French were the first to realize that stars appear and vanish but that a well-directed picture has the permanency of a planet. Americans are fast reaching the same conclusion, and the public is flocking to pictures filmed by their favorite director almost as eagerly as they are to see the stars themselves. On this page we present five outstanding figures whose directing has helped to make motion picture history.



FRANK CAPRA is thrice winner of the award from the Academy of Motion Picture Arts and Sciences for his direction of "It Happened One Night," "Mr. Deeds Goes to Town" and "You Can't Take It With You." His current Columbia picture, "Mr. Smith Goes to Washington," has already won acclaim from critics and the public.

BURLINGAME
PUBLIC LIBRARY
Burlingame, Cal.

ENLARGING SMALL ROOMS

By IDA LOUISE KILLAM, DECORATOR

ARE you moving to a new apartment? Do not take its possibilities for granted, but consider them carefully. Can you get more space? Can you eliminate features which will hinder your furnishing plan or will devastate the picture of your home as you want it to be? Can you achieve the effect you want with structural changes? Or must you rely on color, furniture groupings, the elimination of uselessly confusing bric-a-brac to push walls out and place ceilings at the best height?

Consider structural changes first. Perhaps some relatively minor alteration—removal of a partition or false fireplace, the opening out of a closet—will work the miracle you need.

My first step on a remodeling and decorating job is to look for good points. I remember an apartment where my eye traveled instinctively to the large mullioned window at one end of a living room. Through it sunshine streamed, and there was a glorious view of the East River. There were lovely mahogany heirlooms and many family portraits. They had come from large, opulent rooms with high ceilings. Here they were a confused mass that had to be brought into line and scale with a new and smaller home. Space had to be found. But where was it?

Between the doorway of the kitchenette and the entrance door a partition made a narrow hallway. Looking behind the partition, I discovered several large closets, the habitual catchall. They were not necessary, abundant storage space being provided in the bedroom. There was the answer!

When the partition was removed, an angular spacious entrance hall was the result, providing for a small dining table, two chairs, a bookcase, a large portrait, and a grandfather clock. Painted in soft gray the whole room took on larger proportions, and the miracle of space

Photos: Mattie Edwards Hewitt



NEWLY created foyer opening into living room. From the end of the wall to the clock was the original entrance hall; back of it were storage closets separated by a partition from the main room. By removing the partition, the angular enlarged foyer was developed. The bookcase conceals the recess created by the building column and draws the small alcove into the feeling of the living room.

been achieved. The furniture and its were accommodated in proper ce.

will take real lobbying tactics to permission for this sort of thing. there is the cost of tearing out, stering, replacing wood work, ad- ng electric outlets and wires. Add is up, apply whatever share of the ou are expected to pay to the pro- rental, and set the total against other available place. Naturally yes or no vote will depend on price. u can vote yes you will achieve that ous thing, space, and individuality ll. But if you must vote no, don't wnhearted. There are other sim- ays of working apparent miracles. is the magic that does it.

the apartment I have been describ- was by no means through when the tion was out. Color had to do its as well as hammer and saw. Color walls recede, raised ceilings, re- the stuffiness caused by oversized ture. Rooms need breathing space uch as people.

is apartment is in a comparatively building. But perhaps your par- ar yearning is for a home in one of remodeled brownstone fronts. hold a sentimental interest for of us, and we cheerfully climb because they offer oversized rooms high ceilings giving coveted space ir, which, once brought under con- are a real asset.

h rooms are usually long and nar- and their ceilings are apt to be e feet or more. They seem almost sky.

ving such a problem is a matter of performance. Jokingly, you might t say that it is done with mirrors. he mirror is your imagination, in you see reflected new and better proportions for a practical living room.

Let us push the side walls out and bring the ceiling down. It can be done so simply; just the right color of paint from a pail.

For instance, pale yellow walls will expand the proportions of the room, a deep orange tone on the ceiling will lower it, and the tone repeated in some of the fabrics for the furniture will complete the illusion. If the room is foreshortened, it will automatically push the sidewalls out, and the ceiling will belong to the room.

Group furniture at the long end of the room opposite the windows, repeat the colors used in the window draperies and on the furniture covers. A sofa, with end tables holding glowing lamps; two easy chairs drawn up sociably to the sofa; a small table, where after-dinner coffee might be served—and the end will cease to be a liability and serve the purpose of visibly squaring your room.

Apropos of looking the room over critically before settling on a plan, you may find a fake fireplace taking up needed space on one side of the room. It is a simple matter to have the mantel removed, a piece of beaver board placed in the opening, and the wall painted. In one apartment we had just the space for the long sofa that otherwise would have been placed across the window, in front of the radiator. (*Continued on page 39*)



THE Empire bed was an heirloom which had to be fitted into the picture. The tester softens the outlines of the bed, reducing its size and height and repeating the blue and rose tones of the living room in a small-patterned chintz with an off-white background to match the taffeta spread and bolster.

ANOTHER view of the living room, beginning where the foyer ends. Care was taken that draperies did not obstruct the inner view. Here was a question of introduction of color, also showing balance, and use of family portraits. The secretary adds more charm if open.



OPPOSITE side of living room. The color plan here had been established in antique blue. When color has once served its purpose, it must be lifted out of monotony, so it was necessary to introduce something exciting. Thus the red background emphasizes the blue of the walls, and the off-white pattern cools the red background. A sofa covered in chintz is backed by the blue wall. Lamps were shaded in off-white.

PUBLIC LIBRARY
Burlingame, Ca



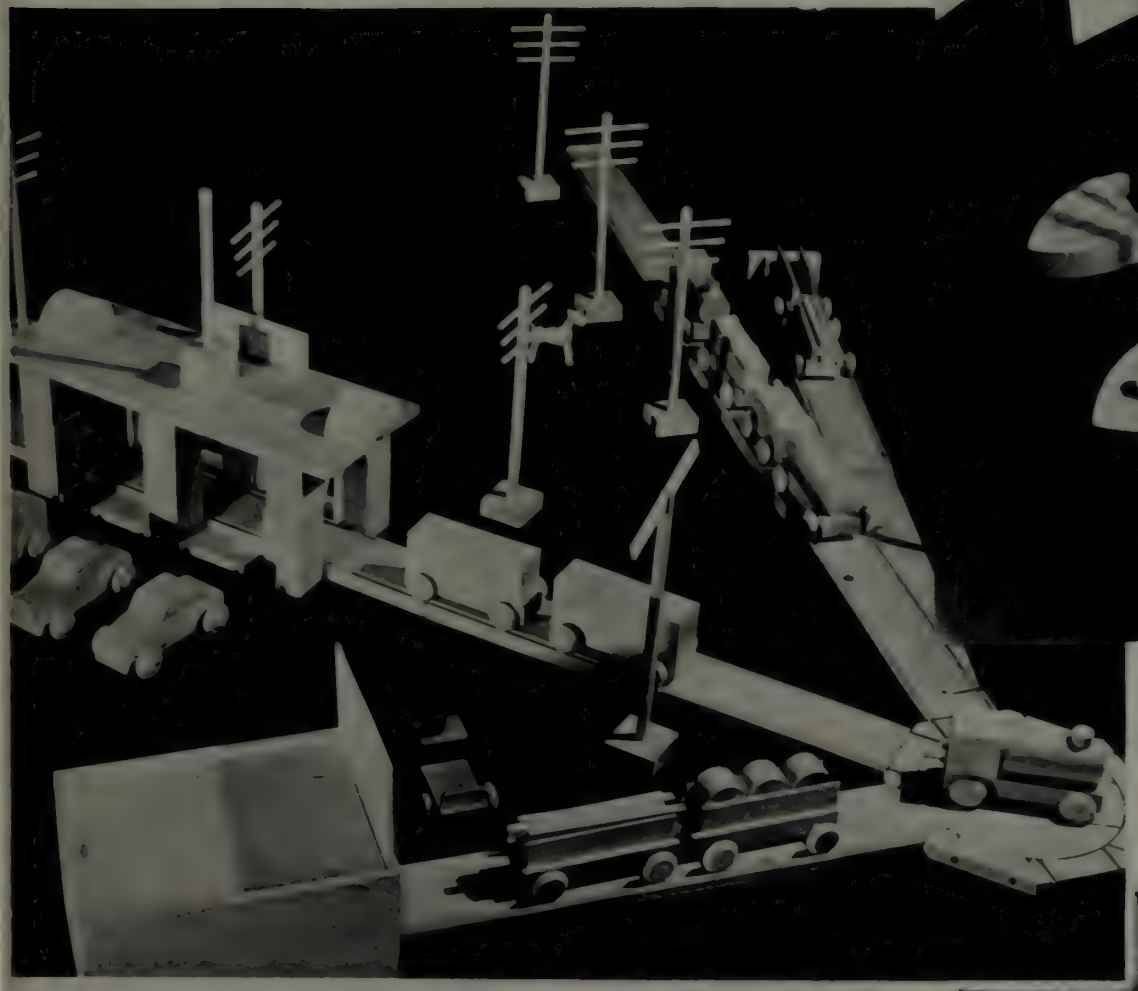
THESE tiny wooden blocks, called Go designed by Kay Boysen, were orig shown at the Danish Pavilion of the W Fair in New York. They are so designe the mechanically minded child may assemble to make almost any toy he wishes. The b the left is setting his up on Christmas mo to make a railroad station with trains, track telegraph poles. Below are a ferry boat, f barges and tug boat, all ready to go unde bridge, while at their left is an important ra junction in Toytown, complete from switch box cars.

Photographs by Werner Wolff from

Christmas Toys for Young Engineers

Courtesy of Georg Jensen.

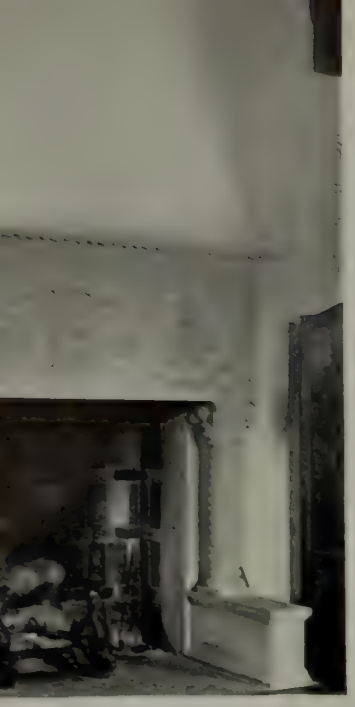




THE blocks at the lower left are all ready to be assembled into the four-piece freight train directly below—an old-fashioned engine with smokestack and tender, coal car, oil tanker and box car—set with plank "tracks" in which the wheels fit.

Snowdrifts

In any period of history the fireplace has been the center of the home. From the crude stone hearth in a peasant's hut to the magnificent fireplaces of a palace and the simple functional fireplaces of today, this im-



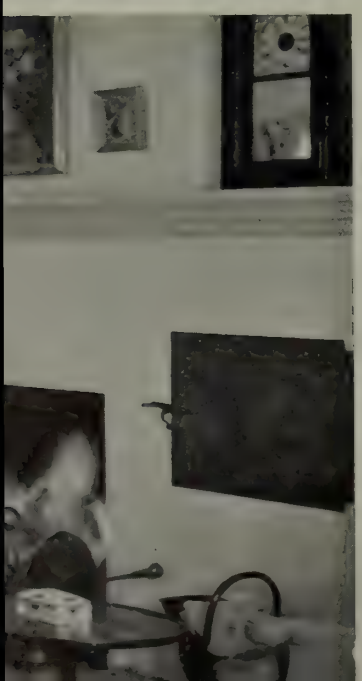
ITALIAN fireplace of the Renaissance.



AN interesting modern marble and plaster fireplace.



AN American version of an Adam fireplace.



EARLY American fireplace with metal oven.



Details of winter landscapes from photos by Gustav Anderson.

and Firesides

memorial adjunct of winter has occupied a place of honor. At this Yuletide season it seems fitting to present with these two winter scenes a number of fireplaces in their charming variations from famous periods of decoration.



Exhibited at Camera Club in New York Salon of Photography.



CARVED English - Georgian fireplace.



ANTIQUE fireplace of French Renaissance.



ELABORATE antique Elizabethan fireplace.



SIMPLE Colonial painted fireplace.

English Delft

By Bernhard Rackham



LFT Adam and Eve
tter, which is rather
subject, but evidently
he work of a very live
ometimes whimsical
A strong decorative
seen, for instance, in
from naturalistic treat-
Eve's hair.

class of pottery variously known
t, majolica or faience possesses
qualities of great esthetic value
it owes to its technique. Wares
class are distinguished from other
f earthenware by their coating of
tin glaze or enamel, which pro-
surface for painted decoration.
ainting is carried out upon the
efore it has been fired and there-
hen it is in a porous, absorbent
ntirely different from the glossy
on of surface to which it is re-
by fusion in the kiln. In this sec-
ing of the wares the painted de-
indestructibly fixed in the glaze,
herent feature of it, and thus ac-
n appearance as well as in actual-
ermanence to which painting in
kiln" pigments over a ready-fired glaze, as practiced on porcelain and certain other kinds of faience, can never attain.

The pigments that can be used for delft painting of this kind had, until quite recent times, the seeming disadvantage of being very few in number and restricted in range of tone. These limitations forbade any attempt at close approximation to natural coloring in pictorial representation, and thus imposed upon the delft painter the necessity, as regards color, of a highly schematic arrangement of his subject. Nor was this the only discipline to which he had to submit. The absorbent nature of the surface upon which he was painting called for a straightforward, rapid treatment. Every line or wash laid by the brush was laid beyond recall. The painter had therefore to know just what he wanted to do and to do it speedily, with swift, firmly controlled strokes of a brush well charged with pigment. Any hesitation, any niggling or fussy handling was fatal to a satisfactory effect. Any



AN English delft plate in blue, green, yellow and purple. As in nearly all of this type of delft, the color schemes are limited to four tones.

degree of elaboration in shading and graduation of tones was only possible to such highly skilled masters of the art as were the great Italian majolica painters of the early Renaissance period.

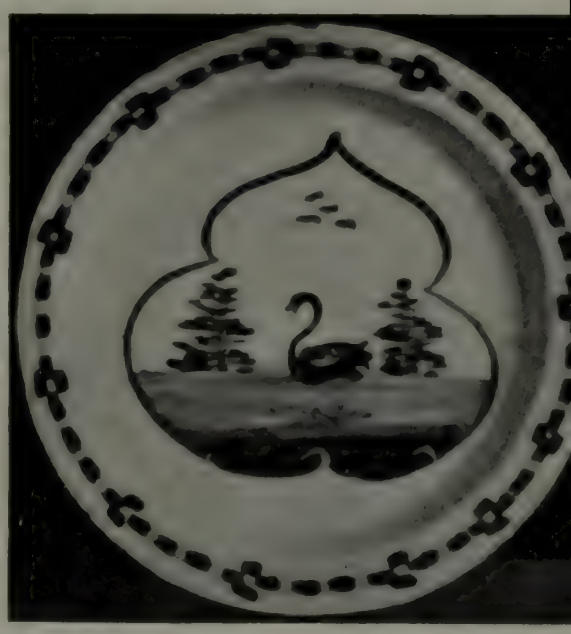
In England this art was acquired late and painfully, as an importation from the Continent entirely strange to the indigenous traditions of the Middle Ages. It was an art quite different from the art of the medieval English potters—a great art in its way, though of the humblest pretentions. To say that one was better or worse than the other would be a mistake; they were different, and each in its way had undeniable virtues. Majolica painting, as it should be called in speaking of the earliest phases, was introduced into England in the reign of Queen Elizabeth. For a long time English wares of this type were either literal but less competent copies of Netherlandish originals, or attempts which for all their naiveté are admittedly rather childish. The pictorial compositions, such as that of Mary Magdalene on a dish dated 1637, to which the English potters occasionally allowed themselves to be tempted in emulation of their Italian fellow-craftsmen, do not as a rule give us a very high opinion of the skill of their creators.

By degrees, however, a native English school of majolica painting grew up. From the floral designs current in the Dutch potteries at the beginning of the seventeenth century there were developed at Bristol some fifty years later symmetrical arrangements of stylized tulips. cornflowers or sweet sultans and other flowers of high decorative value, in soft tones of blue, yellow, orange and olive green. Sometimes the foliage is arranged so as to give the effect of a vertical striped background to the flowers. The compositions are in general laid out and the colors balanced and distributed as they could only be by designers with a sure feeling for the requirements of their art. In figure design, after a few essays in miscellaneous composition such as that of a platter with the Road to Emmaus in the Victoria and Albert Museum, the English majolica painters settled down to two principal types for the decoration of their wares; portraits of royalties and other celebrities, either as busts or as full-length standing or equestrian figures; and renderings of the Fall, a subject popular with Puritans and Catholics alike. For this latter subject a woodcut from an illustrated Bible doubtless served in the first instance as a copy, but fancy was allowed free play in adaptation for painting on pottery. Many of these Adam and Eve platters are crude to a degree, but are clearly the work of a very live and sometimes whimsical genius. Mr. W. M. Beaumont has kindly allowed me to reproduce a typical example from his collection. The naked figures are admirably summarized, and a strong decorative bias is shown, for instance, in the far from naturalistic treatment of the mane-like hair of Eve.

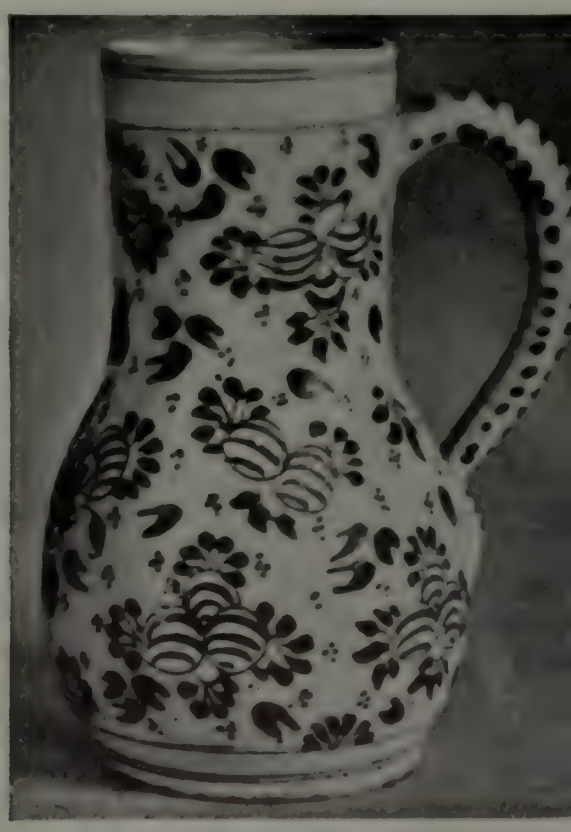
These earlier English tin-glazed wares are almost surpassed in decorative quality by their successors, to which the name "delft" can appropriately be given. Made by the potters of London, Bristol and Liverpool after 1700, they were forced by competition with the growing importation of Dutch earthenware from Delft and of Chinese porcelain to fall in with the prevailing fashion of Oriental themes. It was at Bristol especially that the most successful school of pseudo-Chinese painting arose. The designs of this period are (*Continued on page 39*)



THIS plate was made by John Niglett before 17 The decoration is a peacock and flowers in f colors, and the whole is very English in spirit.



THE colors here are heavy in tone, dark blue a blackish purple, and the swan, which is the c tral figure of decoration, is almost black.



A DELFT jug in red, blue and green, very sim in form but prized in delft collections.



A BRICK-SHAPED vase, modeled somewhat after the Japanese pillow. The dominant red which prevails is lightened by the Chinese figures.







SE accessories in genuine baby
ra in eight scintillating colors
be obtained to match at
's.—Remember your puppy
ristmas morning with this
cation tag from Distinctive
ns.—A luxurious gold kid
dded with jewels, long, suede
in a variety of colors and
eer hosiery, are from I.
and Sons. Christmas pack-
decorated with wrappings of
phane," add an even gayer
the cheery season.

LAST-MINUTE CHRISTMAS SHOPPING



THE fitted traveling case, wonderfully complete, contains full-sized jars of Helena Rubinstein's preparations. It comes in black or brown, lined in natural linen, and has plenty of space for overnight apparel.—A Colonial maple knitting bowl for an industrious lady is just the right height to place beside her favorite chair. From H. A. Milton Co.—The new perfume bottles by Mary Chess are adaptations of two pieces from a seventeenth-century chess set.









A ROOM LUXURIOUSLY CARPETED WITH

Kentshah

AVAILABLE IN OVER 200 LOVELY SHADES

K-C

Lustrous . . . luxurious . . . lasting . . . Kentshah is a seamless carpeting, handwoven in the Orient to our own specifications. Although unusually deep-piled, it does not show footprints; after long years of service its beauty is undimmed. And speaking of beauty, more and more women are choosing shades in carpeting with a double purpose in mind . . . as an attractive background for their own charms as well as those of the room. With over 200 shades in Kentshah for your choice, you are sure to find just the right shade to carry out this two-fold beauty aim. We invite you to come in to talk over your floor-covering problems with our experts . . . to see our unexcelled collection of rugs and carpeting, both imported and domestic.

Available for quick delivery

CHRISTMAS SUGGESTION: A small Oriental Rug from our incomparable collection makes an unusual and highly appreciated gift.

KENT-COSTIKYAN 711 FIFTH AVENUE NEW YORK

FOUNDED 1886 at 55th Street Phone Wickersham 2-2300

ANTIQUE AND MODERN ORIENTALS . . . AUBUSSON AND SAVONNERIE CARPETS . . . NEEDLEPOINTS — BESSARABIANS
CHENILLES AND BROADLOOMS — HAND TUFTED RUGS MADE TO ORDER



llector's Delight—

birds and flowers
in natural colors.

found two prodigious
artists—masters in the
ivory carving. One, an
ogist, carves and tints
all species which are
ably real. The other,
ly the perfume in re-
the breathtaking beauty
oming flowers. You will
a fascinating collection.

MAIN FLOOR

MANAKA
Fifth Ave., New York
BOSTON
igan Ave. 424 Boylston St.



dull Belgian Black marble with
iron cove and linings.

e of a group of the finest
yone could find. We recently
s fine collection from the 5th
on of former U. S. Treasurer,
den L. Mills..

howrooms when you are in the
fine marble and wood mantels at
rices.

de Mantel Shoppe
Incorporated
V. JOHNSON, PRES.
251 E. 33rd St.
New York, N. Y.
Established 1879

Antiques for the Home



THE clock shown above has a half-round base of tortoise shell. All the metal work is antique Colonial brass. From E. F. Caldwell & Co.



FINE antique walnut cabinet, Empire burl. Excellent for magazines or records. From John Guidotti, Inc.

IF anyone imagines for a moment that the interest in antiques in this country is declining, the Antique Exhibition, recently held at the Hotel Commodore, should be a very convincing refutation. It was the largest exhibition of antiques ever given in this country, with the greatest attendance for the five days and, I am told, with an unusually large number of sales.

The exhibition, as a whole, was given over to Early American antiques: beautiful ceramics, china, glassware, silver, lustre and jewelry, especially of the Georgian period. One set of knives and forks with bone handles, and steel blades and trim came from Southwestern Pennsylvania and, unquestionably, was made in this country considerably over a century ago.

Of course, there were dolls of every period and some delightful old furniture both useful and miniature. There were interesting costumes and beautiful patchwork quilts, these hailing mainly from New England and the southern states. Many of the things were very reasonable, some very expensive according to their age and rarity, but the exhibition as a whole was well arranged, with a charming personal quality which made you feel you were going through individual antique shops with friends to show their wares.—M. F. R.

A CHERRYWOOD tea table of the Queen Anne period (c. 1730). On the table is part of an Oriental Lowestoft tea set, dated 1780. From Ginsburg and Levy, Inc.





the world's most honored watch

LONGINES

makes the world's most honored gift!



Longines
THE WORLDS MOST HONORED WATCH
WINNER OF 10 WORLD'S FAIR
GRAND PRIZES 28 GOLD MEDALS

TIME PASSES BY THIS NEW ENGLAND TOWN

(Continued from page 21)

china, kitchen utensils, children's toys, etc., that once adorned the Colonial homes of prominent residents, as well as the more stable articles of the plain folks. On the windows in the east room are hung wooden blinds much the same as the Venetian blinds of the present time. With carved tops and pulls and slats of wood, the blinds are rare and choice as there are only a few in existence today. In the same room are a maple candelabra and a candlestand, the former with a spiral center to allow the round disc holding the candles to be lowered as the tapers burned down.

A click wheel, or clock wheel as it is sometimes called, is set in one corner of the room, a reminder of the home life about 1750 in Stratford. The wool was wound on this wheel by the housewife, and as each skein was completed a small piece of metal would contact a wooden peg, making a clicking sound whence the wheel received its name. This wheel was usually found in the spinning room of the old homes, along with the flax wheel and carders.

In the parlor of the Historical House is a Queen Anne rush-bottom chair of about 1760 with a Pembroke table in one corner and in the other a piano made about 1725 for John Jacob Astor. A cherry gate-leg table of the same period ornaments another corner of the room and ladder-back chairs made before 1800 are found throughout the house. A fire screen, delicately built at the turn of the century, is placed before the fireplace, with a foot warmer and warming pan on either side.

In each of the bedrooms there used to be a blanket chest similar to the one in the Historical House at the foot of the four-poster bed. A second chest made in New London in 1725 with a top that opens to allow the blankets to lie flat is in another corner of the room. The dressing table is about 150 years old. A hair trunk bought in 1792 for the wedding trip of one of Stratford's ladies and another trunk purchased for traveling a few years later are also part of the room's furnishings. A framed handiwork picture on white velvet is hung on one wall. Children's dolls, some of them dating back 150 years, are laid out in a small alcove off the bedroom.

Kitchen utensils of the simple folk are found in abundance in the basement kitchen of the Historical House. In front of the fireplace is a plate warmer of sheet iron with brass handles on the opened side. The pewter and stone plates were placed inside this warmer, which was then centered in the huge fireplace to heat. Fire carriers with long handles, used to borrow fire from the neighbors or from other rooms in the house, are set at the fireplace.

Long wooden benches, called stretcher tables by the first settlers, are set in the room, and in one corner is found a huge cheesepress made of wood and weighted with a small groove from which dripped the buttermilk which was fed to the livestock. Bowls of all sizes and dimensions used for cooking, butter bowls, etc., are placed on another stretcher table in this very early kitchen.

The old houses in Stratford are brimming with charm and many of them, save for repairs, have been preserved exactly as they were hundreds of years ago. The salt-box houses with their slanting roofs, built thus to avoid payment of taxes on two-story houses, the fan windows on front doors, the intricate hand carvings both inside and outside the homes, the huge fireplaces and chimneys, the tiny panes of window glass, the Colonial mantels, the double closets one within the other, never fail to delight those who visit this typical New England town.









The Arretine Bowl

REPRODUCED FROM THE ORIGINAL ANTIQUE MOULD

Through the courtesy of the Boston Museum of Fine Arts, Edw. F. Caldwell & Co. have been enabled to reproduce FROM THE ORIGINAL MOULDS the famed bowls of Arretium (First Century B.C.). Differing from the original antiques only in that the Caldwell reproductions are of metal, all the delicacy of the gem-like modelling has been faithfully retained.

Price $55.00

Edwd Caldwell & Co Inc

214 EAST 57th STREET • NEW YORK CITY

TALKING SHOP



A MAHOGANY desk-table with a hand-tooled leather top. It is as convenient and perfectly functioning as the ordinary desk and yet has the advantage of not looking too business-like. It will fit in nicely with your Colonial bedroom or early English living room. Charak Furniture Co., 444 Madison Avenue, New York City.



A REPLICA of an old-fashioned hob-nailed glass bottle is kept filled with Jeurelle's fragrant bath salts supplied from the three-pound tub accompanying it. There are four scents to choose from, each tinted a different color. No strain on the Christmas budget, as the set is only $1.00.



A CUSTOM-MADE drum table of the finest San Domingo mahogany hand-rubbed to a rich patina. It is carefully grained and has a fine leather top and two drawers. $175.00 at Lathrop Haynes, Inc., 392 Park Avenue, New York.



MELLOW-FINISHED brass fireplace accessories. The andirons have curiously turned legs, and the pokers and little shovel are necessary accoutrements of the well-dressed fireplace. Andirons $44.00 a pair; fire tools, $28.50 per set. From Kenneth Lynch & Son, Inc., 215 East 42nd Street, New York.

OT TIP FROM PARIS



the teapot or the morning breakfast or late risers, is all the same to this TABLE WARMER.
diating colored glass body, illuminated candles, is covered with a chrome grill. The warm glow of its soft light hat "at home" touch at any occasion.

SE, AMBER or CRYSTAL
11" long; 6" wide; 3" high
$3.95
Postpaid east of the Mississippi
slow-burning candles, box of 12—75c

AZAR
RANÇAIS
Est. 1877
ouse of French Cuisine Equipment
ixth Avenue New York City

/ARD and ROME
E. 57th St., New York
Lamps and Shades
apanned Tea Trays
Painted Hampers
Waste Baskets



A Distinctive Xmas Gift for Your Knitting or Sewing Friend

COLONIAL MAPLE KNITTING BOWL

of Solid Maple Throughout
height 21"
bowl 15"
$11.95

Shipping charge prepaid in adjoining states. Otherwise collect.

H. A. MILTON CO.
P. O. Box 95 Westfield, N. J.

MIRRORS

Fine French glass; Louis XVI frames. Two pier mirrors 9′ 11″ x 2′ 2¾″; two mantel mirrors 5′ 7″ x 4′ 9½″. No distortion from any angle. Also columns and fine vases suitable for private residence.

MISS PAULINE ROONEY
147 W. 13th St. New York, N. Y.

TALKING SHOP



FOUR-PIECE coffee set of copper. The cozy-looking server has a brass handle trimmed with woven split willow, after the fashion of Sheffield plate. Nice in an Early American dining room or on a Jacobean sideboard. $16.20 from Bazar Français, 666 Sixth Avenue, New York.



THIS mahogany clock will be treasured many holiday seasons. It has an eight-day pendulum movement and strikes the hour and half-hour in mellow tones. There's an eagle perched on top and a picture of an old southern mansion which suggests the period of decoration for which this clock is suitable. Can be ordered from the Merry-Go-Round Shop, 144 Bruce Park Avenue, Greenwich, Conn. Price: $29.75.



A COMBINED cosmetic and manicure case, "The New Yorker," by Revlon is the last word in luxury. It is of simulated lizard in navy, lined with beige moiré. The manicure compartment holds two shades of nail enamel, polish remover, creams and lotions and all the necessary manicuring implements. The other side of the case is lined in red leatherette and contains bottles and jars for your cosmetics. $25.00.

Hammacher Schlemmer

Says Gift Choosing Can Be Fun!

Here is a Gift Guide that will make your Christmas shopping a triumph of ease. It's as exciting as Christmas morning, as crammed full of diversified presents as St. Nick's own pack! Let it mirror for you the most distinctive, refreshing and gala collection of gifts ever accumulated under one roof. It's your soundest guide to smarter gifts—for sportsman or spectator, for host or hermit, for nomad or sit-by-the-fire. So send for it now—the coupon will bring it to you. And by all means come in and see this unique Yuletide gathering of gifts at first hand.



CLIP THE COUPON!

Hammacher Schlemmer
145 East 57th St., New York City
Please send me a copy of your new Gift Book "A".

Name

Address



EXQUISITE

Gifts FROM PARIS

Beautiful breakfast set of sheer organdy appliqued in delicate pastels. Two napkins to match. $7.50

KARGÈRE

535 Madison Ave. at 54th St.
39 Champs Élysées, Paris

• PLANS •



Before building, call and see my books of plans and exteriors.

Books	"Six Houses, Dutch & Cape Cod"	$1.00
	"Six Early American Houses"	$1.00
	"Six French Provincial Houses"	$1.00
	"Six One Story Cape Cod Houses"	$1.00
	"Colonial Houses"	$5.00
	"Stucco Houses"	$10.00

HENRY T. CHILD, *Architect*
16 East 41st Street, New York, N. Y.



Glorify Your Garden with

LEAD PEACOCKS

Standing on your garden wall, these handsome peacocks will make a lovely garden ornament. They become heirlooms the day you buy them for, made of Eternity lead, they'll last forever.

NO. 2405 LEFT AND RIGHT 24" HIGH

$136. THE PAIR

"If it's made of metal, Kenneth Lynch makes it."

KENNETH LYNCH & SON, INC.

Armorers & Metal Craftsmen

215 EAST 42nd STREET • NEW YORK

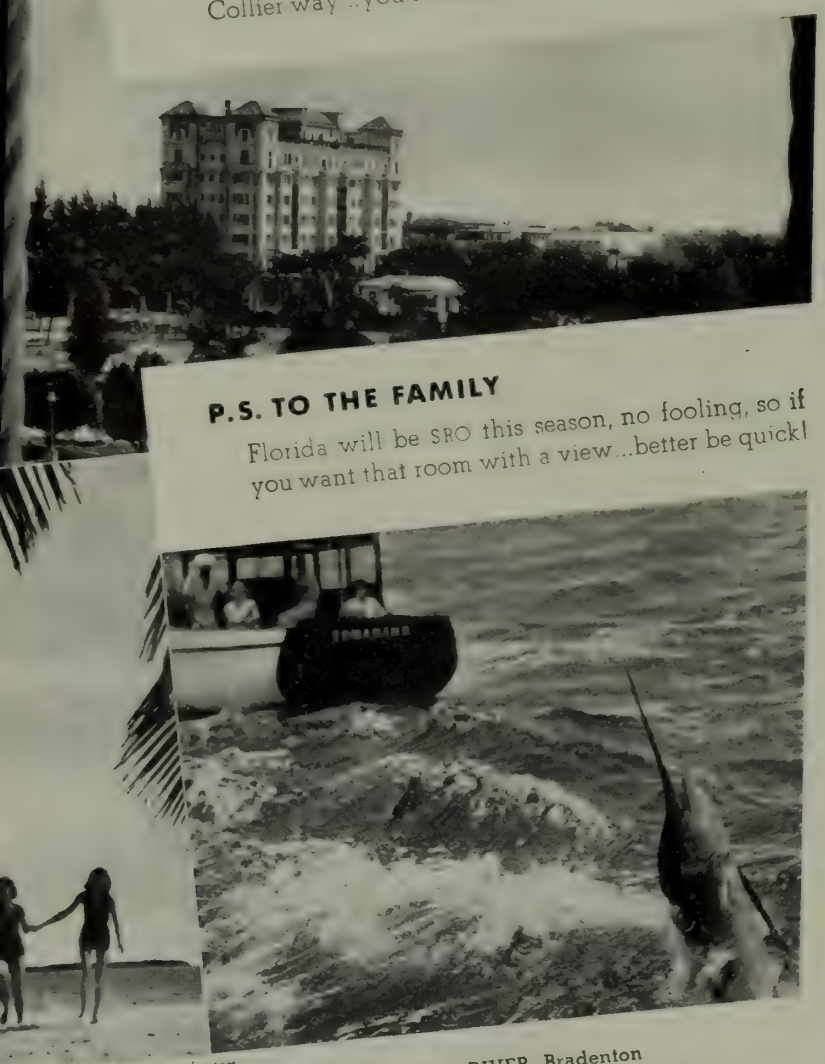


TO THE FLORIDA-BOUND GENTLEMAN

GO TO A COLLIER HOTEL FOR SUN, SEA AND A WORLD OF FUN Twelve aristocratic hotels to choose from in nine smart resorts Food you'll rave about. Every sport you can wish for . golf, riding, yachting, tennis, fishing (trout to tarpon and back to bass), swimming, shooting (quail, skeet and trap) Collier Hotels are exclusive .. yet don't break the bank

TO THE VACATIONING LADY

CHOOSE A COLLIER HOTEL AND HAVE FUN If it's a Collier Hotel, you'll be with the right people A gay, fashionable crowd...always doing something ...always something doing. Pack your smartest dinner gowns ..you're in for a thrilling time. And just wait until you taste Florida lobster fixed the Collier way ..you'll know you never lived before!



P.S. TO THE FAMILY

Florida will be SRO this season, no fooling, so if you want that room with a view...better be quick!

tel Manatee River, Bradenton

HOTEL MANATEE RIVER, Bradenton
HOTEL CHARLOTTE HARBOR, Punta Gorda
HOTEL SARASOTA TERRACE, Sarasota
HOTEL TAMPA TERRACE, Tampa
HOTEL FLORIDAN, Tampa
USEPPA INN, Useppa Island
GASPARILLA INN, Boca Grande
EVERGLADES INN, Everglades
ROD & GUN CLUB, Everglades
HOTEL ROYAL WORTH, W. Palm Beach
HOTEL DIXIE COURT, W. Palm Beach
HOTEL LAKELAND TERRACE, Lakeland

AIL THE COUPON
ND DISCOVER WHY
MART PEOPLE WHO
NOW FLORIDA STAY
T COLLIER HOTELS...
OR
ASK YOUR TRAVEL AGENT.

Mason, Pres. & Gen'l Mgr.

LLIER FLORIDA COAST HOTELS
SOCIATED HOTELS 745 Fifth Avenue, New York, N. Y.

send me your photo-
ise: "TWELVE SMART
R.DA HOTELS."

Name _____
Address _____
City _____ State _____

BLUFF KING HAL

(Continued from page 22)

panel. The Fitzwilliam arms are accounted for by the fact that his grandson, Richard, married Isabel, daughter of Sir William Fitzwilliam of Sprotsborough. The family legend that Henry VIII slept in the bed is well within the bounds of probability, and in the period between Sir Thomas's marriage in 1531 and his death about 1543 is exactly that justified by the style of the work—the period of transition when the Perpendicular style was finally being ousted by the Italian craftsmen introduced by Henry VIII.

The preponderance of the female element in the whole of the work inclines one to an idea that it may have been done as a wedding gift. Who executed the carving is not known; but that he was an ornamentist of the very first quality is undeniable.

It is not possible to make any suggestion as to the identification of the busts that appear on the bedstead panel. Those in the lower compartment are certainly and most skilfully done from life and doubtless stand for other members of the family. There is little doubt that we must look on this splendid example of decorative heraldry as a pious tribute to the memory of the ancestors from whom the estate was derived.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., required by the Act of Congress of March 3, 1933, of "Arts & Decoration," published monthly, except July, at East Stroudsburg, Pa., for October 1, 1939. State of New York, N. Y., County of New New York, N. Y.

Before me, a Notary Public, in and for the State and county aforesaid, personally appeared E. C. Turner, who, having been duly sworn according to law, deposes and says that she is the Secretary of "Arts and Decoration" and that the following is, to the best of her knowledge and belief, a true statement of the ownership, management of the aforesaid publication for the date shown in the above caption, required by the Act of March 3, 1933, embodied in section 537, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business manager are: Publisher, McBride, Andrews & Co., Inc., 116 East 16th St., New York, N. Y.; Editor, Mary Fanton Roberts, 116 East 16th St., New York, N. Y.; Managing Editor, none; Business Managers, none.

2. That the owner is McBride Andrews & Co., Inc., 116 East 16th St., New York, N. Y.; Robert M. McBride, 116 East 16th St., New York, N. Y.; Barrett Andrews, 116 East 16th St., New York, N. Y.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by her.

(Signed) E. C. TURNER, Secretary.

Sworn to and subscribed before me this 26th day of September, 1939.

(Seal) N. T. TEAZ,

Notary Public, Kings County No. 74. Cert. filed in New York County No. 168. (My commission expires March 30, 1940).

Your Gracious Host..from Coast to Coast



The Gotham



The Drake

The Blackstone



The Town House



Belleview Biltmore

A. S. KIRKEBY,
Managing Director

KIRKEBY HOTELS

BURLINGAME PUBLIC LIBRARY

ENLARGING SMALL ROOMS

(Continued from page 26)

Here it would have jutted awkwardly into the room and spoiled an attractive feature—the windows and draperies.

Another bugbear in the remodeled brownstone front is the huge built-in closet, the wardrobe of the gay nineties. The space-giving possibilities here are large but depend somewhat on location. If built where bookcases would be suitable, these wardrobes can conform beautifully. Cut down the top, remove the doors and woodwork on the face, and paint in with the wall color. You have space for books, magazines, and gay pieces of bric-a-brac.

Another alteration proved feasible because the wardrobes were built on both sides of a passageway. By removing one side entirely, a table could be placed with a lamp and two small chairs. On the opposite side, the closet was cut down and used for china. The result was a utility room of charm for occasional dining, a game of bridge, or a buffet supper.

Look for unusual opportunities. I found one in a superfluous closet of good size opening directly from the living room. It had the usual feature of a small window. I papered this with a colorful pattern on a ground the color of the living room wall. It added space to the room in this way: as your eyes traveled along the wall surface of the room, they followed naturally into the additional small room.

Your floor covering will help immeasurably in your illusion of space. Cover your floor, every inch; use a soft color that provides a deeper tone of your wall color. Contrasting or insistent color will definitely draw the room to its smallest proportions.

Monotone decoration has its place in a small room of distinction. It need not necessarily be drab or anemic. The hangings should be of one material, rather than stifling layers; transparent, in a subtle color, toned to the wall so it will not eat up any space.

Confusion is space filling; so if only in this way, lift the burden of too many ornaments from your tables; let the beauty of their wood and fine proportion come into full play. Give your room air.

ENGLISH DELFT

(Continued from page 31)

frankly derivative, but they are handled in so strongly individual a manner that they have all the value of originality.

With the eighteenth century, the output became more exclusively utilitarian in purpose. In the seventeenth century, though wine bottles and drinking vessels of various kinds were made in quantities, many of the wares made can only have been intended for decoration. The swift strokes of a fully charged brush which are imposed upon the painter by the nature of the medium themselves give to the work a masculine vigor. The color schemes are extremely limited. It is true that the Bristol potters often drew their inspiration from China, but the ease and freedom with which they handled borrowed motives are enough to acquit them of the charge of mere plagiarism. As a note of color to brighten the sober hue of oak in a country manor house or farm nothing better could have been made in potter's clay, and it is something to be regretted that the urge to mechanical perfection in the appliances of life should have killed out this delightful kind of pottery technique.

HELPING CZECHOSLOVAKIA

Mario Korbel, well-known scuptor, donated for the cause of a revitalized and reliberated Czechoslovak democratic state his most recent work of art, the Medal of Revolt from Slavery and Oppression. This medal depicts in an epic way the present day suffering of the Czechoslovak nation under foreign yoke. It also expresses the sincere conviction that independence and a better future shall ultimately arise out of the unquenchable spirit of the Czechs and Slovaks to live once more as free men.

As a symbolic gesture, the first medal cast, a silver one, was presented to Dr. Eduard Benes, the standard bearer of the fight for Czechoslovak democracy; a former student and successor of Thomas G. Masaryk, liberator and father of his country.

About twenty-five thousand medals have been distributed, throughout the world, raising a fund of about $11,000.

YOUR GIFT FOR *Christmas*



Your gift will have added prestige when bearing the name of Louis Sherry. A wide selection of hampers and baskets with candies, cookies and jams packed in artistic containers of gold, lacquer, porcelain and pewter. Priced from $2.50. Christmas cakes, fruits, and Virginia hams attractively wrapped, from $1.50. Only here at 300 Park Avenue will you find these individual pieces. Mail orders welcomed.

Louis Sherry's

300 PARK AVE. AT 49TH ST., NEW YORK · PLAZA 3-0200

OLD & MODERN PAINTINGS



Francesco Guardi Size 15x20 inches.

N. M. ACQUAVELLA GALLERIES

38 East 57th St. New York

Why give him a necktie for Christmas?

. . . When we know what would please him mos

Our suggestion is a copy of Frank Buck's exciting new book, ANIMALS ARE LIKE THAT which packs more adventure in its pages than any other book this season. Frank Buck tells wild beasts in the jungle and in captivity, and why and how it is they behave like animals and sometimes like human beings. There are many dramatic photographs, and the price only $2.50.

ANIMALS ARE LIKE THAT!

By **FRANK BUCK**

ROBERT M. McBRIDE & COMPANY

116 East 16th Street, New York



RESERVED:

13 ACRES FOR GAY RESORT LIFE . . . RIGHT IN HAVANA

resort within a resort! Brilliant center of Havana's activities, nificently located in a luxuriant tropical garden on the n. ★ Sparkling salt-water pool, fine tennis and badminton ts, archery ranges. Open air terraces for dining and dancing, in- ing "Bajo la Luna", the Island's smartest new supper club. ★ The est hotel in the tropics . . . 549 delightful rooms, each with bath.

Outside Single Room with Bath $5 a day up, double $9 up.

TRAVEL AGENTS; *Resident Manager, or New York Office, 17 East 42 St. (VA. 6-4131.)*

Hotel NACIONAL de Cuba ★ HAVANA

Joe Pani

26 East 63rd Street
New York

The Ultimate in
Quiet Epicurean
Dining

Luncheon
Cocktails
Dinner

Chevalier



Luncheon from $1.00 — Dinner from $1.50
and a la carte
MUSIC
Open Sundays from 3 P.M.
53 EAST 54th ST.
Bet. Madison and Park New York
Plaza 5-8362 — Eldorado 5-8588

Mon Paris

Presents

CHARLIE MURRAY
and his famous orchestra
with
MARY COHAN
making her New York debut
and
in the Cocktail Lounge
THE ROYAL LUKA-WELLA HAWAIIANS

142 E. 53rd St. New York City
Reservations—Albert Eldorado 5-9800
Dinner—Prix Fixe



● Mr. and Mrs. Chauncey F. Howe photographed before entering the Sert Room of The Waldorf-Astoria.

● Miss Nancy Martin dancing at the Stork Club with Mr. Donald Munroe.

AROUND NEW YORK'S RESTAURANTS AND NIGHT CLUBS

MON PARIS—(ELdorado 5-9800) 142 East 53rd. The finest band in town decorates this most attractive night spot—Charlie Murray's. Mary Cohan, singer. The Royal Lukawella Hawaiians entertain in the cocktail room. Minimum after 10 P.M. $1.50; Saturdays $2.00.

JOE PANI—(REgent 4-9577) 26 East 63rd St. This well-known restaurateur now offers his specialties at a new address. The ultimate in quiet epicurean dining. Luncheon, cocktails, dinner.

CHEVALIER—(ELdorado 5-8588) 53 East 54th St. You will like the Chevalier if you enjoy dining amid modern surroundings. This is one of the handsomest places in town. The cuisine is excellent, souffles simply grand, and the wine cellar offers unbounded variety. Luncheon from $1.00; Dinner from $1.50. Music by Muzak.

FEFE'S MONTE CARLO—(PLaza 5-7341) 49 E. 54th St. An elaborate night-spot. Ted Straeter's orchestra and Juanito Rodriguez' rhumba band. Maggi McNellis and Richard Smart. A la carte. Cover after 10 P.M. Dress preferable.

ST. REGIS—(PLaza 3-4500) Fifth Avenue at 55th St. *The Iridium Room* presents "St. Regis Bustles" floor and ice skating show at 9:30 and 12. Charles Baum's and Don Marton's orchestras. Essential to dress. Cover $1.50 and $2.50. *The Hawaiian Maisonette* features Hilo Hattie and Quintette and Elmer Lee's orchestra. Dinner a la carte. Cover $1.50; Sat. $2.50.

PLAZA—(PLaza 3-1740) Fifth Ave. at 59th St. Eddie Duchin's orchestra in *The Persian Room* for dinner dancing. Paul Draper, dancer, Jane Pickins, singer. Dinner $3.50. Cover after 10 P.M. $1.50; Sat. $2.50. Dress preferable.

SHERRY'S—(PLaza 3-0200) 300 Park Avenue. Louis Sherry Room has Bernie Dolan and a Meyer Davis orchestra playing at luncheon and dinner.

WALDORF-ASTORIA — (ELdorado 5-3000 Park Ave. at 49th St. Emil Coleman's and Mischa Borr's orchestras in *The Sert Room*. Carmen Miranda, singer, at supper, Mario and Floria, dancers, at dinner and supper. A la carte. Cover after 11 P.M. $2.00; Fri., Sat. & Hols. $2.50. In *The Empire Room*, Benny Goodman's and Nat Brandwynne's orchestras. The Hartmans at dinner and supper. Informal. Dinner from $2.00. Cover after 11 P.M. $1.00; Fri., Sat. and Hols. $1.50.

SAVOY PLAZA — (VOlunteer 5-2600) Fifth Ave. at 59th St. Emil Petti's orchestra supplies the music. Dwight Fiske entertains. A charming after-dinner and cocktail spot. Minimum $2; Fri. $2.50; Sat. $3.50. Dress optional.

CIRO'S OF LONDON—(CIrcle 5-7525) 112 Central Park South. Ciro's, with a well established reputation for fine food and an excellent bar abroad, is a new glamor spot in our midst. Luncheon, cocktails and dinner. Luncheon from $1.00; Dinner from $1.50.

AMBASSADOR — (WIckersham 2-1000) Park Ave. at 51st Street. In the *Trianon Room* Del Courtney's orchestra. Neila Goodelle at dinner and supper. Must dress. Minimum $2; Sat. and Hol. eves. $3.

STORK CLUB—(PLaza 3-1940) 3 East 53rd St. The alternating bands here are Sonny Kendis' and Monchito's. Special entertainment Sunday evenings. Excellent French cuisine. Guests are invited to visit the kitchen to see how it's done. Dress preferable. Cover $2.00.

RAINBOW ROOM—(CIrcle 6-1400) R.C.A. Bldg., Rockefeller Center. Ben Cutler's and Eddie Le Baron's orchestras. John Hoysradt and Sarita and Tito, Ann Gerard, pianist. Dinner $3.50. Cover after 10 P.M. $1.50; Sat. $2.50. Shows 9:15 and 12:15. Must dress.

HUGHES PRINTING CO.
EAST STROUDSBURG, PA.

TEST YOUR KNOWLEDGE!

This is not a game, but important questions to you



1 *CAN YOU IDENTIFY EACH OF THESE BEDS AS TO PERIOD AND COUNTRY?*



2 *Can you select the furnishings and accessories to harmonize with them?*

Wouldn't you like to know the answers to these questions and the hundreds of others that come up every day?

You would not expect to derive the fullest enjoyment from a great symphony, or an old master, without knowing something of the motifs behind the finished work.

To appreciate a symphony, you must know something about symphonic form, something about the composer, his times, his personality, his technique, his underlying theme.

To enjoy the full measure of the beauty of a great work of art, you must know something of the general school that influenced the artist, something about the work of his contemporaries, something about form, color treatment.

The same is true of furniture. No matter how many fine and

3 *Can you take any one as a nucleus and create a charming room around it?*

costly pieces you may examine, or own, you can never hope to appreciate them intelligently until you know something of their background.

But of more importance is the great personal satisfaction a thorough knowledge of the subject will bring you. Wherever you turn, there are beautiful interiors offering themselves for your enjoyment.

But aside from the cultural aspects, such knowledge has immense *practical* value. It enables you to create a beautiful home for yourself, to buy wisely, choosing furnishings which will never be "out of style." And should you ever desire it, you will find the door open to a delightful career.

ARTS AND DECORATION HOME STUDY COURSE IN INTERIOR DECORATION

enables you to answer these questions.

There are thirty lessons, arranged and simplified from a vast mass of material assembled through years of research.

By study at home you will learn color harmony, design, arrangement, treatment of the new styles.

Learn to create lovely rooms that reflect your personality and taste. Know historical styles, present day modifications, and the proper fabrics and accessories to use together.

There is a chance for the man or woman who is a trained interior decorator. A fascinating vocation.

Clip the coupon below and mail it today! We will send you our free booklet describing the course in detail. You incur no obligation whatsoever.

Mail Coupon TODAY

ARTS AND DECORATION HOME STUDY COURSE IN INTERIOR DE
116 East 16th Street, New York, N. Y.

Please send me your free booklet describing your Ho
Course in Interior Decoration.

Name

Address

A & D Dec. 1939



GAME PUBLIC LIBRARY Burlingame, Cal.

Give Calendars this Christmas

—they make the perfect gift because they are attractive and useful . . .

Let calendars carry your Christmas greeting! 1939 has been a calendar year — full of throbbing events. 1940 is going to be another. People will want to be date conscious. Consider small calendars in place of insipid greeting cards. They are inexpensive and, unlike cards, will remind the recipient of you every day in the year. Send a *useful* greeting this year. There is a wide selection from which you may choose, for DODGE CALENDARS have been designed to fit every interest and every purse.

THE AUDUBON CALENDAR OF BIRDS

Designated their official calendar by the National Association of Audubon Societies

The twelve sheets and cover are full natural color reproductions of the famous John James Audubon paintings of American birds. A thirteenth sheet carries a detailed description of each bird and its range.

Flat style for hanging—Large size, 10⅜"x13⅝" boxed. $1.25
Small size, 6⅝"x 8⅝" boxed. $.60
Easel style for standing—Small size, 6⅝"x 8⅝" boxed. $.90

THE FAMOUS "CALENDAR OF CHEER" SERIES

The most widely sold calendars in America

Fifty-three pages of cheerful, sunny, inspiring mottoes and epigrams from the master thinkers and philosophers of the ages.

Printed in red and black throughout, covers in four colors, handsomely boxed, with a column for daily notes. The flat style is tied with a gay, red silk ribbon; the easel style rests on a red easel supported by brass rings. There are five different calendars in the series: The Contentment Calendar, The Sunlit Road Calendar, The Calendar of Sunshine, The Calendar of Cheer and The Calendar of Friendship.

Flat style, Size 6"x8" boxed. $.50, five for $2.25, postpaid.
Easel style, Size 6"x8" boxed. $.80, five for $3.75, postpaid.

THE "FAVORITE" CALENDAR OF CHEER SERIES

As inexpensive as the better Christmas cards

A smaller edition of the Calendar of Cheer Series with different mottoes and epigrams. 26 pages, with stimulating quotations on each page. In two colors; covers in full color; boxed. Both flat and easel styles.

Flat style, Size 3¾"x5" boxed. $.30, four for $1.00
Easel style, Size 3¾"x5" boxed. $.60, four for $2.25

THE DICKENS CALENDAR

With six magnificent full-color pictures, by the famous painter Thomas Fogarty, reproduced from oil paintings of scenes and characters from the novels of the most beloved author of the English-speaking peoples. Perennially popular. Boxed 9"x12" $.75.

THE CALENDAR OF TRUTH

Inspiring words from the Bible

5581

A calendar of fifty-two pages of passages from the Scriptures, of special ... Christian Science students and practitioners.

Large size—flat style, Size 6"x8" boxed. $.50, five for $2.25
—easel style, Size 6"x8" boxed. $.80, four for $3.00
Small size 26 pages and cover, flat style, Size 3¾"x5", boxed. $.30, four for $1.00
" easel style, Size 3¾"x5", boxed, $.60, four for $2.25

THE CALENDAR OF BIBLICAL QUOTATIONS

Fifty-two pages of the sunshine of the Scriptures

Large Size—flat style, Size 6"x8", boxed. $.50, five for $2.25
easel style, Size 6"x8", boxed. $.80, four for $3.00

At all bookshops, giftshops and department stores, or

DODGE PUBLISHING COMPANY, 116 E. 16th ST., NEW YORK

Largest Publishers of Art Calendars in America

5581

FREE

with every order of $3.00 or more

three convenient little books to slip in your pocket or for someone's Xmas stocking. They measure 3¾" x 5¼" and are bound in attractive cloth; each is wrapped in gay holiday paper, tied loosely so it may be opened to insert a Christmas greeting without mutilating the wrapping.

A CHRISTMAS CAROL by Charles Dickens
Dickens' great Christmas classic, with a biographical introduction. *159 pages.*

TALES OF A WAYSIDE INN By Henry W. Longfellow
Including such famous poems as "Paul Revere's Ride" and "King Robert of Sicily". With an interpretive introduction. *239 pages.*

POEMS By Ralph Waldo Emerson
Containing poems of philosophy, love, friendship, patriotism and the cause of liberty. With explanatory foreword. *231 pages.*

THEY ARE YOURS ABSOLUTELY FREE
if your order for calendars sent us totals $3.00

